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# The Art News

An International Newspaper of Art

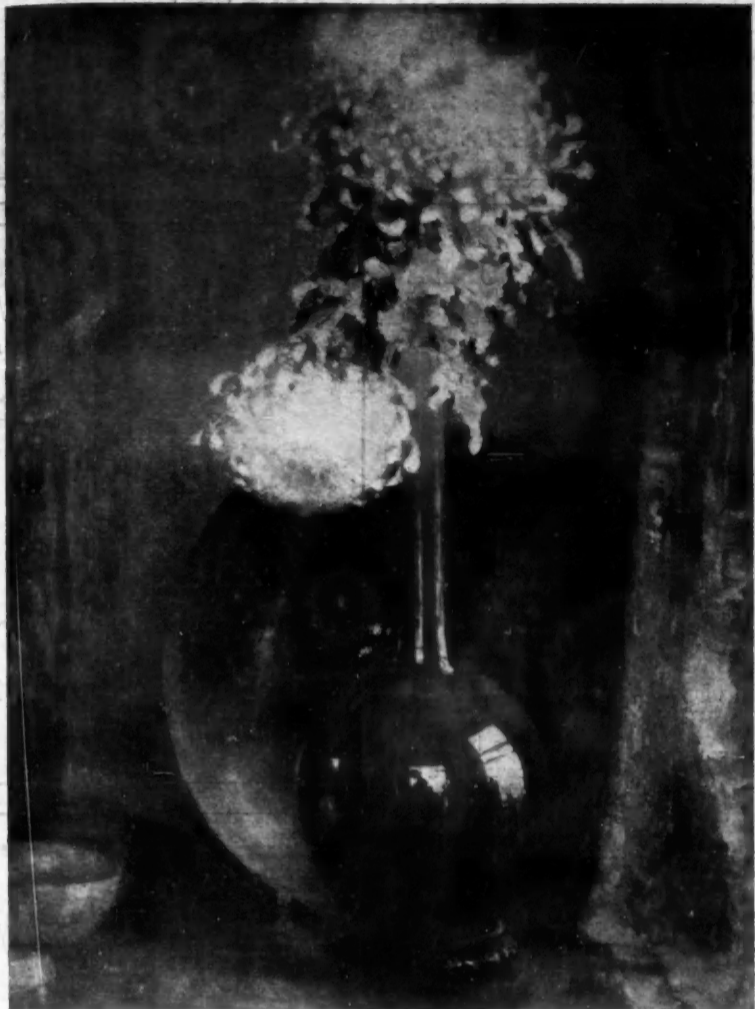
ANTIQUES  
RARE BOOKS  
ART AUCTIONS

VOL. XXI, NO. 37—WEEKLY

NEW YORK, JUNE 23, 1923

Entered as second class mail matter, N. Y. P. O., under Act of March 3, 1879. PRICE 15 CENTS

## Collector Acquires Anna Fisher Still Life



"STILL LIFE" By ANNA FISHER, A.N.A.  
Sold by the Grand Central Art Galleries to a prominent New York collector. The gorgeous quality and the simple design of this work were greatly admired in the recent exhibition of the National Academy of Design.

## MODERN ITALIAN ART BURNS IN LA FIAMMA

Nancy Cox-McCormack, the American Sculptor, Writes of the Effect of Fascism on Artists of Italy

ROME—Out of the disorder of the European chaos is being born in Italy the new order—Fascism—out of the misery and unemployment and despite war debts and national bickerings. This inspirational spirit of Mussolini "to accomplish" extends even unto the artists. They feel that the creative hand at the head of the government is with them and as standard bearers lighting the way, they have taken up the work to promote Italy as an art power—not of the ancients but of today.

*La Fiamma*, a journal edited by Guido Guida; "La Fiamma," an organization created by him, with a membership led by the great Antonio Mancini; "La Fiamma," an exhibition held annually in the large cities of Italy, speak the new order. "La Fiamma" is absolutely Italian. It is a fire that burns and a flame that gives light.

In the club rooms at the National Theatre this brotherhood of artists holds a one-man show each month. There as in all Italy the pictures are well hung. These works are by individuals, men seriously educated and not representatives of the sensational schools which are misleading the art students of Paris.

One of the recent exhibitors was Renato Tomassi, who painted the renowned portrait of Elihu Vedder. I think the most impressive collection of one man's work I have ever seen there was that of the paintings by Amadeo Bocchi. Bocchi married his beautiful, but consumptive, model; and the soul life of this man seems to have been expressed in all of his compositions and by every stroke of his brush. It is because the Italians have the ability to LIVE that their emotional and intelligent souls continue to evolve in dramatic masterpieces, full and forceful in understanding.

While the tourists, rich and poor alike, are packing home overloads of badly colored prints which the slave artists have produced for their taste, the stronger creative element of sculptors, painters and musicians shares alike the burden of "carrying on" under great stress of extreme difficulties in keeping body and soul together. Italy is the natural home of the artist during his formative period;

[Continued on page 5]

## PHILADELPHIA HAS AN ART CONGRESS

Over a Score of Organizations Join to Aid the City's Artistic Advancement—Membership Varied

PHILADELPHIA — Philadelphia, which for two successive years has had an Art Week that has amounted to a public festival, now has an Art Congress. Two meetings have been held, participated in by all of the important art groups in the city, and at the second the name "Federated Art Organizations of Philadelphia" was adopted. The purpose of the organization is "the artistic advancement of Philadelphia."

The organizing committee was increased from five to ten members but further action was postponed until the next meeting on the second Wednesday in October. The organizations already identified with the movement are: Art Alliance, Art Jury, Cenacolo Leonardo da Vinci, City Parks Association, Art Committee of the Civic Club, Engineers' Club, Fairmount Park Art Association, Fellowship of the Pennsylvania Academy of the Fine Arts, Graphic Sketch Club, Musicians' Council, Numismatic and Antiquarian Society of Philadelphia, Pennsylvania Museum and School of Industrial Art and its Alumni Association, Philadelphia Fountain Society, Philadelphia Sketch Club, Philomusian Club, Plastic Club, Treble Clef Society, School of Design for Women, Locust Club, Musicians' Council and Music Teachers' Association.

On June 12 the School Art League was formed at the Art Alliance with 1,100 members. Preliminary organization was made although officers will not be elected until fall when the membership is expected to reach 10,000. A medal will be awarded annually by the league to students of public or private schools producing the finest artistic creations, and prize-winning work will form permanent exhibitions in the various schools. A competition will begin at once among school children for a design for this medal. At the first meeting Mrs. Mary E. Marshall, of the William Penn High School, presided, and besides art students and teachers present were Huger Elliott, of the School of Industrial Art; Harriett Sartain, of the School of Design; William Casner, president of the Art Teachers' Association; and William Mason, director of art in the public schools.

Another new art society here is the Friends of Art, with annual dues of \$1 or \$2. It is being organized by the Art Alliance and is expected to have 4,000 members. Its purpose is the yearly purchase of contemporary works of art to form a collection to be lent to schools and other public institutions.

Still another new organization is the Students' Art Association, formed in the high schools through the Teachers' Art Association under suggestion of S. S. Fleisher, vice president of the Alliance. More than 1,000 have joined. A medal will be given annually to that school which produces the best work of art regardless of medium.

## Gives College an Art Building

GAFFNEY, S. C.—The gift of a fine arts building for Limestone College from J. A. Carroll, of Gaffney, a trustee, was announced at the commencement exercises of the college here.

## BEQUEATHS \$500,000 FOR ART IN CHICAGO

Clyde M. Carr Leaves the Institute an Endowment for Paintings—\$1,000,000 to Chicago Orchestra

CHICAGO—By the will of Clyde Mitchell Carr, who was president of Joseph T. Ryerson & Son, the Chicago Art Institute receives an endowment of \$500,000 for the purchase of paintings.

Mr. Carr, who was born in Illinois of Virginia parents, was a trustee of the Institute and also of the Chicago Plan Commission. His estate is valued nominally at \$2,000,000. The Chicago Symphony Orchestra receives an endowment of \$1,000,000, the entire income to be used by the trustees without restrictions. He was president of the Orchestral Association and was interested in the promotion of all of the fine arts in Chicago.

## \$30,000 for Kansas City Gallery

KANSAS CITY, Mo.—The will of Frank F. Rozzelle, lawyer, bequeaths the income from \$30,000 to Miss Wilkie Albers, his personal secretary, the principal to be used after her death towards art buildings specified in the will of Mrs. Ida H. Nelson. Mrs. Nelson's will provided a fund for an edifice to house the art treasures which will come to Kansas City through the will of William R. Nelson.

## Early American Silver for Metropolitan



SILVER BOWL

AMERICAN, XVII CENTURY

This rare old piece of early American silver is part of a gift to the Metropolitan Museum from Mr. and Mrs. William A. Moore. It was made during the last quarter of the XVIIth century by an unknown silversmith and is engraved with

the initials of members of the Van Schaick family. It later came into the possession of the Clarkson family through marriage. The beauty of the bowl makes it important in showing that the art of the silversmith was highly developed even at this early period, sometime before 1700.

## Portrait by Rubens for the Metropolitan



Courtesy of the Metropolitan Museum

The identity of the good-natured old gentleman who is Rubens' subject is unknown but there is a resemblance between him and a young man whose picture by the same artist is in the Lichtenstein Gallery at Vienna. It is possible that they may be father and son. Both were painted about the same time, between 1610 and 1620. The Museum has recently purchased this portrait which comes from the Marzius Collection, Kiel. It is to be seen in Gallery 27.

## VERMEER PAINTING IS FOUND IN PARIS

Only Thirty-seven Authenticated Pictures by the Delft Artist Known—Several in America

PARIS—By cable to THE ART NEWS. A hitherto unknown painting by Jan Vermeer has been discovered here. —H. S. C.

Only thirty-seven authenticated pictures by Jan Vermeer of Delft heretofore have been known to the world. Several of the finest are in America. The Metropolitan owns one example described under two titles "A Young Woman With a Water Jug" or "A Young Woman Opening a Casement." Among Vermeer's most celebrated paintings is "The Head of a Young Girl," in the Royal Picture Gallery at The Hague; "The Woman Weighing Pearls," belonging to P. A. B. Widener, of Philadelphia; "The Procuress" or "The Courtesan," at Dresden; "The Love Letter" and "The Maidervant Pouring out Milk," at the Rijksmuseum of Amsterdam; "The Lace-Maker" at the Louvre; "The Concert," belonging to Mrs. John L. Gardner, of Boston, and "The Street in Delft" or "The Little Street" from the Six collection which was the object of many contradictory reports as to its sale a couple of years ago.

Jan Vermeer was born at Delft, Holland, in 1632. He died at the age of forty-three. David C. Preyer has called Vermeer the greatest painter of values ever known.

## Depicts Marine Corps History

PHILADELPHIA—A history of the Marine Corps of the United States will adorn the walls of the cafeteria on the top floor of the United States Marine Corps building at Broad St. and Washington Ave. Joseph Capalino, a former student under Henry McCarter at the Pennsylvania Academy of the Fine Arts, is now at work on the decorations. Capalino won two scholarships which enabled him to study in France and Italy.

## New York to See German Art

The display of modern German art which was to have been held at the Anderson Galleries this spring is scheduled to open the fall exhibition season there about the middle of October. About thirty artists will be represented and the total number of works, including paintings and sculpture, will number 100 or more.

## NEW ENGLAND LIKED BY MOST ARTISTS

Many More Are Spending Their Vacations There Than Elsewhere This Summer—37 Go to Europe

By this time of year American painters and sculptors are pretty well settled at their summer homes or temporary scenes of operation either in the United States or in Europe and herewith is printed a list of their addresses.

New England still has the strongest appeal for painters usually living or working in New York city in the winter months, the list showing eighty-six with summer addresses there as against thirty-seven who have gone to Europe.

Only twelve painters in this list are in the Southwest or in California; eleven are staying in New York state; four are kept in the city by commissions and three are in Pennsylvania and New Jersey. While this list does not pretend to be complete it includes the names of all who have informed THE ART NEWS of their change of addresses for the summer months:

YARNALL ABBOTT, Sicily.  
WAYMAN ADAMS, Elizabethtown, N. Y.  
CHARLES A. AIKEN, Wellesley Hills, Mass.  
A. A. ANDERSON, France.  
KARL ANDERSON, Westport, Conn.  
JOHN TAYLOR ARMS, Europe.  
ALICE WORTHINGTON BALL, East Gloucester, Mass.  
THOMAS WATSON BALL, Old Lyme, Conn.  
JOHN J. BARBER, Italy.  
GEORGE GRAY BARNARD, Dublin, N. H.  
PAUL W. BARTLETT, Europe.  
REYNOLDS BEAL, Rockport, Mass.  
CAROLINE VAN H. BEAN, Westport, Conn.  
EULABEE DIX BECKER, Provincetown, Mass.  
ALICE BECKINGTON, Scituate, Mass.  
MURRAY BEWLEY, Europe.  
JOSEPH BIRREN, Rockport, Mass.  
CARLE J. BLENNER, England.  
MAX BOHM, Provincetown.  
MARTIN BORGARD, Madrid.  
CORNELIUS and JESSIE ARMS BOTKE, Europe.  
ALEXANDER BOWER, Chester, Vt.  
MAURICE BRAUN, Old Lyme, Conn.  
D. PUTNAM BRINLEY, New Canaan, Conn.  
FRANK A. BROWN, Machiasport, Me.  
MATILDA BROWNE, New Canaan, Conn.  
LOUISE UPTON BRUMBACK, Gloucester.  
GEORGE DE FOREST BRUSH, Dublin, N. H.  
ELIZA BUFFINGTON, Boothbay Harbor, Me.  
RUTH PAYNE BURGESS, Newport, R. I.  
MARY ELLEN BUTE, New York City.  
HOWARD RUSSELL BUTLER, California.  
EMIL CARLSEN, Falls Village, Conn.  
WILLIAM CARRIGAN, Falls Village.  
ERCOLE CARTOTTO, New York City.  
RUSSELL CHENEY, Europe.  
MRS. E. RICHARDSON CHERRY, New York City.

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N. Y.J. PHILIP SCHMAND, Old Lyme, Conn.  
PROSPER L. SENAT, Kennebunkport, Me.  
HENRIETTA SHORE, California.  
JOHN SLOAN, Santa Fe, N. M.  
E. B. SMITH, Highland Falls, N. Y.  
FRANCIS DREXEL SMITH, Europe.  
EUGENE SPEICHER, Woodstock, N. Y.  
ROBERT SPENCER, New Hope, Pa.  
JOHN F. STACEY, Old Lyme, Conn.  
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SKI, Warsaw, Poland.ELIZABETH CADY STANTON, Europe.  
H. VANCE SWOPE, Ogunquit, Me.  
GARDNER SYMONS, St. Ives, Cornwall.  
GRACE HELEN TALBOT, Oyster Bay,  
L. I.MARY TANNAHILL, Europe.  
WALTER TITTLE, England.  
GEORGE A. TRAVER, Williamsburg, Mass.  
ROSAMUND TUDOR, Beverly Farms, Mass.  
PIETER VAN VEEN, Laguna Beach, Calif.  
CHARLES VEZIN, Old Lyme, Conn.  
DOROTHY VICARI, England.MR. and MRS. ROBERT VONNOH, Grez,  
France.  
MARTHA WALTER, Paris and Brittany.  
HARRY A. WATROUS, Lake George, N. Y.  
HELEN REED WHITNEY, Nantucket,  
Mass.  
GUSTAV WIEGAND, Falls Mills, N. H.  
CHARLES A. and ALICE BEACH WIN-  
TER, Gloucester.VIRGINIA WOOD, Charlottesville, Va.  
MR. and MRS. JOHN YOUNG-HUNTER,  
England.

## Report on Philadelphia Museum

PHILADELPHIA—The investigation  
of the contracts of the new Art Museum  
which was instigated by Mayor Moore  
five months ago has been completed and  
the report of the committee, consisting  
of Mayor Moore, Richard Weglein,  
president of the Council, and Emery Mc-  
Michael, for the Park Commission, was  
received and tentatively adopted by the  
Park Commission. Immediately after-  
ward the commission adopted a resolu-  
tion amending the methods of letting con-  
tracts to conform with the city's regula-  
tions and stipulating that all new work  
must be bid in, thus ending the "con-  
tinuing contract" whereby one contract  
bid for \$600,000 reached \$2,000,000, with  
extras.

## Jury Views Rhind's "Wanamaker"

Following the dispute between the Art  
Jury and Mayor Moore of Philadelphia  
over J. Massey Rhind's model for the  
statue of John Wanamaker, Mayor  
Moore and several members of the Art  
Jury came to New York city and visited  
Mr. Rhind's studio. All expressed them-  
selves as being delighted with the statue.  
Mr. Rhind said that some of the jurors  
previously had seen only a preliminary  
sketch and not the real work, which ac-  
counted for their views.

## Russians Exhibit in Amsterdam

AMSTERDAM—An exhibition of pic-  
tures by modern Russian artists is being  
held at Amsterdam.

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CHICAGO DISCOVERS A  
LOST SAINT-GAUDENSSite at Last Found for His Seated  
"Lincoln," Which Was Forgot-  
ten in a Storehouse for YearsCHICAGO—Completed in 1906 in ac-  
cordance with a bequest made available  
in 1889, Augustus Saint-Gaudens' seated  
statue of Lincoln, practically lost and for-  
gotten by the public since 1915, is at last  
to be set up for the benefit of the resi-  
dents of Chicago, as was the intent of  
its donor.It will stand at the south end of the  
south wing of the Fine Arts building in  
Jackson Park, which edifice has been  
saved for the public and is to be remodel-  
ed. The bronze was considered by  
Saint-Gaudens to be his greatest work,  
and it was he who made the statue of  
Lincoln which now stands in Lincoln  
Park.When John Crerar, a millionaire phil-  
anthropist, died in 1889, his will set aside  
\$100,000 for a statue of Lincoln which  
was to face south in a southern park.  
The commission was awarded to Saint-  
Gaudens and in 1906 he finished the cast  
at his studio at Cornish, N. H. He died  
a year or so later. The cast was shown  
at a memorial exhibition of his work at  
the Chicago Art Institute. The bronze  
was displayed at the Panama-Pacific Ex-  
hibition in San Francisco, and then was  
shown in New York.Returned to Chicago, it has lain in a  
storehouse in a park for years. The  
personnel of the group of trustees of the  
fund has changed in the course of years,  
sites have been selected and discarded,  
and interest in the statue has waned.  
Now, however, a place for it has been  
found.

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### FAKIRS HAVE SHOW OF HIGH STANDARD

Exhibition of Etchings, Drawings  
and Water Colors Belies Soci-  
ety's Name—Eight Represented

Eight members of the Society of American Fakirs are showing through June in the Society's gallery, at 11 East 44th St., a group of etchings, drawings and water colors that furnishes the inevitable surprise when taken in connection with the frivolous title of this organization. The exhibits are wholly serious in viewpoint and craftsmanship and both charming and interesting as to subjects. In fact, from these standards the exhibition is quite as fine as any of those held in the last season by the larger art organizations in New York.

Eugene Fitch shows seven pictures, including etchings, and a wash drawing called "Tango" that is spirited in action and admirable in the effective use of white amidst all his blacks. His etchings, "Man With Turban" and a head, "Old Woman," are distinguished in line and characterization, as is the single figure in "The Song." Eugene Frandzen's wash drawing of a night vista, "Forty-second Street," is another spirited work in black and white, and his etching, "Coal Barges," indicates that our young artists are keeping alive, in a fine technical spirit, the habit of preserving picturesque bits of our city.

Kenneth Hartwell has a clever pencil drawing of the Cathedral of St. John the Divine; Joe A. Ryan, a crayon study of a nude figure; Allan G. Holbrook, a crayon study of a street in Provincetown rich with the atmosphere of old New England; Bradford Asworth, two delicate water colors of mountain scenes near Denver, and Frank Southard, an etching, "Curiosity Shop, Venice," that is personal in expression and not at all reminiscent of other etchers who have worked in that picturesque city.

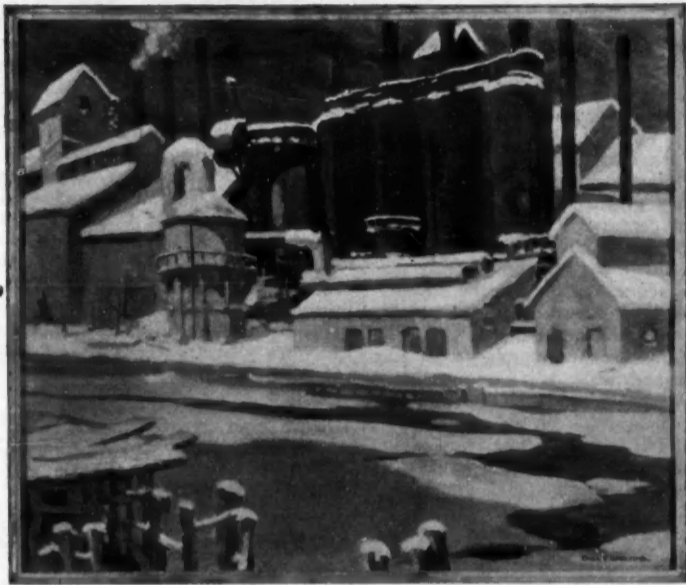
The necessary note of humor, always associated with the Fakirs' exhibitions, is supplied by Kenneth Hartwell with three clever and amusing crayon studies of obvious "Subway Beauties."

#### Paintings by H. J. Kurth

Herbert James Kurth is exhibiting portraits and still-life subjects in oil, and a group of drawings at the Ainslie Galleries until June 30. Mr. Kurth studied at the Art Students' League under Du Mond and was about to open his own studio here when the war broke out and he served in France for two years. Several very pleasing drawings, such as "My Room in France," "A Tent at Brest" and "A Farm in Louverne" are souvenirs of his war experience.

Among the larger paintings two portraits of women are prominent. One shows a young girl in a Chinese mandarin coat and the other a woman seated

### Industrial Subject by Cleveland Artist



"UP THE RIVER AT UPSON'S" By CARL F. GAERTNER  
One of the prize winning paintings at the Fifth Annual Exhibition of Work by Cleveland Artists and Craftsmen at the Cleveland Museum of Art.

wearing a brilliant red dress of which the texture is very successfully realized. There are nine or ten still lifes, some of them quite large, although simple in subject and treatment. The most ordinary of kitchen pots and pans, including a modern one of aluminum, have interested the painter, the latter furnishing a striking background for a brilliant red pepper lying nearby. In most of these Mr. Kurth uses subdued middle tones in combination with rich earthen browns and the gleam of brass to very good advantage. A number of drawings of animals from the Bronx Zoo complete the exhibition.

#### Paintings at Kraushaar's

In addition to the summer exhibition of the etchings and lithographs by Marius A. J. Bauer at the Kraushaar Galleries there has been hung in the adjoining room a group of canvases by American and French painters that will remain on view until the early fall, the pictures being sufficiently varied and distinguished to add a fillip even to the admirable Bauer prints.

Most of the paintings have been shown before at one-man exhibitions, but everyone of them is well worth seeing again and, of course, for visitors from out of town they will afford an uncommon pleasure.

The seven native artists represented include Augustus Vincent Tack, with a half-length portrait of a young woman, vivid as to characterization and charming in its color scheme; Guy Pène Du Bois, with a full-length figure of a young woman in a dark gown seated in a blue chair against a background of a pink-washed wall vibrating with light; Gifford Beal, with one of his marines; Samuel Halpert, with a landscape; Jerome Myers, with a rustic picnic; John Sloan, with his "McSorley's Bar," which looks

finer than ever; and George Luks, with one of his studies of old women.

By European painters are Forain's "Old Offender," Fantin-Latour's romantic "Whisperings of Cupid," Le Sidaner's "Bridge at Clisson," a small but superb Courbet landscape, and "The Storm" by Legros, a canvas that is always impressive through the austere simplicity of its composition and by the tremendous force of the driven clouds sweeping behind the cottage on the hilltop in the foreground.

#### Early British Aquatints Shown

Early aquatint views of England and Scotland are shown at the Ackermann Galleries through the month. Most of these date around 1800 or a little later and include such subjects as Durham Cathedral, Kew Palace, Datchet Ferry near Windsor and the towns of Perth, Dumbarton and Peterhead. There are several of Edinburgh by I. Clark, showing the Old Town from Princes St., and contemporary with them is a view of London from Greenwich Park and another of St. Paul's with Blackfriars' Bridge in the foreground. A more rugged type of scenery is commemorated in the print of Llangollen Bridge by F. Jukes after a painting by T. Walmsley, and there is an even more dramatic scene presented in a view of the mountains of Scotland by the same artists.

#### Important Architectural Drawings

An exhibition at the Art Center of particular interest to architects, though its artistic merit recommends it to the general public as well, consists of pen-and-ink drawings by the well-known English architectural draughtsman, T. Raffles Davison, of London.

Mr. Davison stands so high in his profession that practically no public building of any importance has been erected in England in the last forty years for which he has not made the perspective. Many of the 246 drawings shown have appeared under the title of "Rambling Sketches" but they have not been gathered together into one collection until recently.

Among the buildings illustrated are the Port of London building, designed by Sir Edwin Cooper; the memorial to Queen Victoria in front of Buckingham Palace, designed by Sir Aston Webb, and the new Scotland Yard building designed by R. Norman Shaw, R. A. There are also illustrations of some of Sir Christopher Wren's churches, such as St. Michael Royal and St. Mary Le Bow at Cheapside. This exhibition, which has been arranged through Alfred C. Bosson, a life-long friend of Mr. Davison, is to continue until the end of the month.

#### School Children Buy a Vonnoh

Robert Vonnoh, while exhibiting in Kansas City, made a number of sales, including a landscape bought by the school children of St. Joseph, Mo.

### METROPOLITAN GIVEN A SPURNED LAVERY

Sir John's Portrait of His Wife, Re-  
jected by the Tate Gallery, Des-  
tined for New York Institution

LONDON—The Metropolitan Museum of Art in New York is to have Sir John Lavery's portrait of his wife which the Tate Gallery declined to accept. Lady Cunard is indignant that her offer of the canvas to the latter institution has been spurned and has announced her intention to present it to the former.

"Sir John's portrait of his wife," said the authorities at the Tate Gallery, "is not up to his usual standard of excellence."

"Lady Lavery's portrait is of a much higher standard than scores of Sir John's works which has been featured at the Royal Academy," was Lady Cunard's reply. Then she added: "There is a great deal of rubbish at Tate's."

Lady Cunard is the daughter of the late E. F. Burke, of New York. Lady Lavery was Hazel Martyn, daughter of Edward Jenner Martyn, of Chicago, and had achieved a reputation as an artist before her marriage.

#### Argentine Art Competition

El Hogar (The Home), an illustrated magazine for women published in Buenos Aires, Argentina, has announced a competition open to the artists of the world for drawings in color to be reproduced on the cover of the magazine. The prizes are 5,000, 2,000 and 1,000 pesos. The contest will end on Sept. 30. The judges are Pio Collivadino, director of the Argentine National Academy of Fine Arts; Martin S. Noel, president of the Argentine National Commission of Fine Arts; Ernesto de la Carcova, a professor at the Academy; José Leon Pagano, painter, and F. Ortiga Anckermann, director of El Hogar.

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## Summer Time in Luxembourg Gardens



"MUSIC IN THE LUXEMBOURG GARDENS"  
By HENRY OTTMANN  
One of the French paintings in the recent twenty-second annual International at Carnegie Institute.

PARIS SEEKS PROOF  
OF FAKED STATUARY

Two Inquiries Being Conducted—  
Jean Vigoroux Testifies to Fraudulent Acts—Demotte Heard

As the result of an inquiry in Paris regarding charges that false and restored Gothic statues had been sold to the Louvre and to the Metropolitan Museum of Art, startling statements are reported in the newspapers in New York as having been made in the French capital by Jean Vigoroux, formerly manager for G. J. Demotte in New York.

Vigoroux is reported to have said specifically to the examining magistrate that a XIIIth century "Virgin and Child" which he sold in 1919 to Joseph Breck, of the Metropolitan, for that institution, was entirely spurious. The statue, then described as coming from the Amiens district and being an example of the XIIIth century art, he declared was made several months before its sale by a sculptor named Boutron who had a studio at 10 Rue Dutot, and that the sculptor's daughter posed for the work. Boutron has since died.

Vigoroux is also reported to have testified that he sold in good faith to the Metropolitan Museum six pieces which he subsequently learned were fakes. Boutron, it was furthermore stated, was the creator of Gothic statues in the Louvre, building them up out of old fragments. One of these was a bas-relief of the "Kings of Parthenay." Vigoroux also referred to a Gothic work sold by Demotte to Mrs. John Gardner, of Boston, in 1914, a group of kings, of which all except the heads, he declared, were the work of Boutron.

In addition to this inquiry, another one is being conducted simultaneously by the Department of Public Prosecution on a complaint made by the Duc de Trévise on behalf of the Society for Safeguarding French Art. This is concerned with the disappearance of the "Virgin" of the Church of Saint Saviour at Malakoff, which the priest in charge of the church stated he had sold to an art dealer. On June 18 Mr. Demotte testified in this investigation that he had purchased the statue for 14,000 francs and had sent it to New York last February, and that in April he had sold it to an American client whose identity was not disclosed.

Mr. Demotte also testified that he had sold to the Louvre the four works that are in dispute, and said he would furnish a reply to the charges that these pieces were chiefly reconstructions. Another dispatch quotes Demotte as stating that he had purchased the Saint Saviour Virgin from a Parisian dealer in antiques, named Joret, in November, 1921.

Edward Robinson, director of the Metropolitan Museum of Art, characterized Vigoroux's allegations regarding the Virgin and Child as "vague."

Mme. Boutron, widow of the dead sculptor, appeared before the examining magistrate on June 20 and described how her husband had "remade" statues in the Louvre and those in the United States whose authenticity has been questioned. She told of visiting the Louvre and formally identifying several pieces of her husband's work, including the Parthenay Kings, of which all but the trunks were reconstructed, she said, by her husband and his workmen in his studio in the Rue du Tot. On being shown photographs of the works by the examining magistrate she also declared that one of the kings was a piece reconstructed by her husband and that Demotte "gave him the job of restoring the heads and bodies of these bas-reliefs which were in a very bad state."

Mme. Boutron stated that Demotte "ordered him at the same time to make four other bas-reliefs of the same size on which he should sculpt legs which might be fitted to four other bodies which were missing." My husband was helped by another sculptor called Durieux and by a workman called Neuville. They had to

recommence the work three times because M. Demotte didn't agree with my husband on the way the feet ought to be shod. \*\*\* Finally he gave way and consented to make the bas-reliefs with no shoes at all. Today at the Louvre I easily recognized my husband's work on the two kings which are there. They are, without question, the same as I saw in my husband's studio when completed with ornaments around the feet."

Mme. Boutron also testified that she recognized in the Louvre her husband's work in the bas-relief "Annunciation to the Shepherds," which, she declared, had been ordered remade by Demotte with two others, one of which her husband always referred to as the "slippers." When parts of the "slippers" arrived at the studio, she said, there were only two stones, of which the only distinguishing parts were the calf of a leg and feet shod with a kind of scarf. "My husband," Mme. Boutron said, "was given an order to supply these bits of legs with bodies and heads. A few months later these 'slippers' had become warriors and this afternoon I recognized them in the Louvre, catalogued as 'Les Lansquenets.' When they had left the studio they hadn't been baptized at all."

Describing how her husband had discovered where his work was going, Mme. Boutron said: "He came back one day from the Louvre and said with the slang that was habitual with him, 'our patron must be pretty confident to have such cheek as to stick things like that in the Louvre; but if ever there's an inquiry and I am questioned, I am going to tell the truth.'"

On the same day, the Rev. Henri Rotte, parish priest of the church of Saint Saviour, from which the statue of the "Virgin and Child" was taken and sold, was formally charged with a breach of trust by Magistrate Daquart after the priest had related the circumstances of the sale of the statue to Joret, a Parisian dealer in antiques, who was made a co-defendant in the case. This statue, it is alleged, was subsequently purchased from Joret by Demotte who sold it to an American collector.

A dispatch to the New York Herald from Paris on June 20 states that G. J. Demotte, on being examined by the magistrate who is conducting the examination of the charges made by Vigoroux, declared that the two statues he sold in America were authentic antique examples, and also quotes Demotte as stating that he had cabled the curators of the Mrs. Gardner collection and the Metropolitan Museum of Art renewing all the guarantees given at the time of the sales. Speaking of the Metropolitan work, Demotte added that he had already given proofs as to the authenticity of the statue to the museum authorities after Vigoroux had written the museum director, in October, 1921, declaring the statue was composed of two pieces, the lower half ancient and the upper modern.

On June 20, Robert W. DeForest, president of the Metropolitan Museum, issued a statement saying that the museum would submit to expert re-examination at least one of the Gothic art objects described as spurious by Vigoroux. The announcement ended with the statement: "It is possible we may have been deceived. We do not think so. It is interesting to note that the charge is made by the very person from whom, as agent for Mr. Demotte, we made the purchase."

## Queen Likes Van Veen's Work

LOS ANGELES—The Queen of Belgium has written to Pieter Van Veen expressing satisfaction with the picture of the mission of San Juan Capistrano which he painted for her. Another picture of the mission was painted by the artist for E. L. Doheny, of Los Angeles and New York.

## Loans Museum a de Lazlo

PHILADELPHIA—A portrait of General Pershing painted by de Lazlo, has been left in trust indefinitely with the Pennsylvania Academy of the Fine Arts by George McFadden, son of George H. McFadden.

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Bidders Go Beyond Values Set by Experts at Sales—Rothschild Collection Brings 1,118,544 Fr.

PARIS—At the Galerie Georges Petit the sale of a collection of art objects discretely announced as "part of a great Parisian collection" and really a portion of that of the late Baronne Edmond de Rothschild, reached a total of 1,118,544 francs, greatly surpassing the experts' estimates.

Among the most unexpected bids were those for two marriage chests in carved wood partly gilded, of Italian work of the XVth century. These were valued by the experts at 25,000 francs each. Possession of them, after being warmly disputed by Jacques Seligman, the Messrs. Hamburger and Arnold Seligman, went finally to the Messrs. Duveen for 272,000 francs. Two other chests of the same time and work were acquired for 143,000 francs by the Messrs. Hamburger.

A set of ten beautiful tapestries of the XVIIIth century, representing landscapes with birds and animals and excellently preserved, were sold separately and brought 212,400 francs.

The sale of the second part of the Haviland library at the Hotel Drouot closed with a total of 304,112 francs. The more important English items were: "The Etched Works of Whistler," Kennedy, 1910, with 800 reproductions, 6,400 francs; "Book of Job," Blake, 2,000 francs; Chaucer's works, 5,900 francs; "Life of London," Pierce Egan, illustrated by Cruikshank, 1830, 1,950 francs; "Clarissa," Richardson, first edition, 700 francs; "The History of the Province of New-York," Smith, first edition, 2,000 francs; "Gulliver's Travels," Swift, first edition, two volumes, 1720, 1,300 francs.

The Ostodi collection of modern paintings was dispersed at the Hotel Drouot so successfully that the grand total was 1,281,500 francs, exceeding the experts' estimates by 372,300 francs. The highest bid was 85,000 francs, made for Degas' "Danseuses," a pastel, by M. Binou in competition with M. Durand-Ruel. Twenty-two paintings by Sisley reached in all 620,600 francs, the most important of which was "Les bateaux à vapeur," which was taken at 55,000 francs by the heirs and presented to the Petit Palais. Fantin-Latour sold well, two of his works making respectively 50,000 and 46,500 francs. A "Pont aux nymphéas" by Claude Monet was sold for 50,000 to M. Durand-Ruel, and a Pissarro for 22,100 francs.

Four New Instructors Added  
to Art Students' League's Staff

The Art Students' League will open its books for the registration of former students on July 2 and for new students on July 16 in preparation for the school season of 1923-1924.

Four new instructors have been added to the staff for next season, two of these heading new courses. Charles B. Falls is to inaugurate a course in wood-block and color printing as a part of a graphic arts course in which he will work in connection with Joseph Pennell and Frederic W. Goudy. J. Monroe Hewlett, a former president of the Architectural League, will begin a course in mural and dramatic composition, these two being afternoon classes.

Other new instructors are Henry E. Schnakenberg, who will teach still-life classes, and Kimon Nicolaides, who will be in charge of the evening classes in life drawing for women. Mr. Nicolaides has just returned to New York after a year's absence during which time he gave a much admired exhibition of paintings and drawings in the Bernheim-Jeune Galleries in Paris.

## Chinese Porcelains on Market

LONDON—Chinese porcelains of the periods of Ming, Kang-He and Kien Lung will be sold at Christie's on July 4. Of special interest are three Ming figures of Kwan-Yin seated on a lotus patterned pedestal and wearing robes decorated with symbolical emblems. A large Kang-He beaker of famille-verte bears an elaborate scene in the garden of a palace. To the same period belongs a square famille-noire vase, enameled in flowers emblematic of the four seasons.

R. B. HASELDEN GOES  
WITH HUNTINGTON

Will Be Curator of Manuscripts in Collector's Great Library and Make a Catalogue of Them

Captain R. B. Haselden, who for some time has been associated with Gabriel Wells, dealer in rare books and manuscripts, has been appointed curator of manuscripts in the H. E. Huntington Library at San Gabriel, Cal. He will enter soon on his new duties. The appointment was made by Mr. Huntington.

Mr. Huntington's collection of English literature and Americana is one of the greatest in the world and is rich in manuscripts. One of Captain Haselden's tasks will be the preparation of a catalogue of these. Among them are the original manuscript of Benjamin Franklin's autobiography, a large quantity of Washington's writings, an assemblage of Lincoln's letters and the Ellsmere "Chaucer."

Books and Manuscripts Sold  
from Two English Libraries

LONDON—Books and manuscripts from the libraries of J. N. Graham and the late Sir William Garth to the number of 992 were sold at Sotheby's for £7,252. Among the more important items, their buyers and prices were:

257—"Birds of Australia," J. Gould, 1848-69; Whelden ..... £170  
259—"Birds of Asia," J. Gould, 1850-83; Whelden ..... £122  
459—Twenty-two drawings by Thomas Rowlandson; Mackinnon ..... £100  
460—Twenty drawings by Thomas Rowlandson; Mackinnon ..... £120  
461—Twenty drawings by Thomas Rowlandson; Mackinnon ..... £200  
722—"Schoolboy Lyrics," Rudyard Kipling, presentation copy, 1881; Maggs ..... £228  
898-959—Books and other writings by Robert Louis Stevenson, 1871-1903, uniformly bound; Hatton ..... £380

Bernhardt's Art Objects Bring a  
Grand Total of 307,070 Francs

PARIS—Receipts at the sale of the objects of an artistic character left by Mme. Bernhardt amounted to 307,070 francs, the third and last day yielding 127,895 francs. Her library is yet to be sold.

The great canopied bed on which the actress died was withdrawn from the sale. The highest priced lot, consisting of bas-reliefs and sacred objects sculptured in wood, brought 11,000 francs. A rug made from the skin of an antelope, killed by Mme. Bernhardt while hunting with the late Czar, brought 287 francs. The collection of dolls sold well, the highest bringing 600 francs, and the others varying between 150 and 450.

Three Portraits by Romney  
Sold from the Agnew Estate

LONDON—Important pictures and drawings which formed part of the collection of the late W. Lockett Agnew, fifty-seven in number, were sold at Christie's. Among those that brought the highest prices were three portraits by Romney. His "Lady Augusta Murray" went for 3,800 guineas, his "Miss Elizabeth Sophia Lawrence" for 3,600, and his "William Lawrence, the Younger," for 2,400.

Morland's painting "The Farmyard," was sold for 1,700 guineas.

Philadelphia Collector Acquires  
Corot's "The Sacred Fountain"

PHILADELPHIA—"The Sacred Fountain," a canvas twenty-four by thirty-two inches in size, painted by Corot, has recently been sold to a Philadelphia art collector through James McClees. The painting, according to the *North American* art editor, is the most important Corot sold by any one in America during the last few years. It is from the collection of a French ambassador to Belgium, and was last exhibited in Paris in 1895, during the Corot centennial.

## Bénédite Buys a Le Fauconnier

PARIS—For the second time this year, M. Bénédite has bought for the Luxembourg Museum a work by M. Le Fauconnier. This water color, called "Le nu aux fourneaux," was part of the collections of the Gallery Joseph Billiet & Co., rue de la Ville l'Évêque.

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## Fogg Museum Gets Romanesque Capital



"SAMSON WRESTLING WITH THE LION"

Of exceptional interest and beauty is a capital from the cloisters of the Cathedral Notre-Dame-des-Doms of Avignon recently acquired by the Fogg Art Museum. The capital is an anonymous gift—and is an important addition to the fine collection of Romanesque sculpture already belonging to the Museum. It is of Carrara marble. The carvings relate the story of Samson: Wrestling with the Lion; Carrying off the Gates of Gaza; Samson and Delilah; Samson and the Philistines. This beautiful piece of sculpture was published by Professor A. Kingsley Porter in the Fogg Art Mu-

seum Notes for January, 1923. Professor Porter writes: "The facts that it is executed in Carrara marble, and that it was placed in a cloister, where it could be inspected at close range, explain a delicacy and refinement of technique unusual in Provence. The vigor of the southern school is here happily and exceptionally combined with a daintiness of touch worthy of the best Burgundian work." Professor Porter dates the capital in the sixth decade of the twelfth century. The face of the capital reproduced above represents Samson wrestling with the lion.

## MODERN ITALIAN ART BURNS IN LA FIAMMA

[Continued from page 1]

but, unfortunately, the market must be sought abroad. "La Fiamma" is striking a new note. Conditions are changing for the better.

At a reception in the club rooms of these men I recently met Maestro Primo Riccitelli, the guest of honor, who after forty-eight years of half starvation has attained a sudden brilliant success in the music world. His one act opera, "I Compagnacci," is a sensation at the Costanzi, and I am told that the Metropolitan Opera Company, of New York, will produce it next season. He said to me: "Come and see me—you will find me in the same studio. I have not changed my address. The little corner where I have suffered has grown too dear for that." Riccitelli has for many years been the disciple of Mascagni, and for those years has done much of the drudgery for the latter.

Among the artists taking part in this love-and-congratulation festa was the venerable Mancini. The minister of fine arts made a speech; De Carolis, illustrator of the books of d'Annunzio, was much in evidence, as were a number of the nobility, including Prince Alberto Giovinnelli, president of the Società di Amatori e Cultori dei Belle Arti. Also the occasion called forth the critics and editors in full force.

And in this company were Guarino and his pretty wife. Guarino is a Sicilian born but an American by election, who spent most of his life in New York where he received his education. His works show him to be a man of heart and imbued with talent, courage and ideals that only Italians with American training can produce. Added to the honor of selling a painting to William Merritt Chase in 1905, was the sale of a picture last year to the King of Italy.

"La Fiamma" group is functioning on broad lines. Visiting American artists are invited to their parties as they were once invited to the American Academy before Director Jesse Benedict Carter went to die at the Italian front, and Americans of standing are invited to exhibit works in the current exhibitions.

When Mussolini marched into Rome with his hundred thousand Fascisti he brought with him hope for every aspiring heart, and the artists rallied in every sense to the cause. As one young man said to me: "Italy was lost, but as usual we were saved by our *stellone* (great star). If one may say that the past, present and future make eternity, Italy then, as well as the City of Rome, is the great symbol of that world."

—Nancy Cox-McCormack.

### Executes a Bust of Mussolini

CHICAGO—Nancy Cox-McCormack, the Chicago sculptor, is represented by three bronze portrait busts at the Paris Salon. They are Mgr. Ubaid, head of the Arabian Order of Catholic priests; that of Lauro de Bosis, whose translation of "Edipo Re" is being given at the Palatine Theatre at Rome, and a portrait of herself. Her bronze of Senator Giacomo Boni, the archeologist, is in Naples with an exhibition by the "La

Fiamma group," the strongest men in Italy, headed by Mancini, Bocchi, Guarino and others of note. Guido Guida invited Mrs. McCormack to send her work.

At present she is finishing a bust of Mussolini. This, with the terra-cotta of Signora Rismondo and two relief portraits, one of Signora de Bosis, the mother of Lauro, and of the wife of the poet Adolfo de Bosis, and a bust of Giuseppe Marussig, one of the three great critics of Italy, will be left in Rome for the national exhibition in November.

—L. M. McC.

### First Van Derlip Scholarship Goes to a Helena, Mont., Girl

MINNEAPOLIS—The first award of the Ethel Morrison Van Derlip traveling scholarship was to Miss Myrtle Fisk, of Helena, Mont. It will permit her to travel and study abroad for one year. Miss Fisk has studied at the Minneapolis School of Art for the past four years, and has specialized in sculpture.

This scholarship was created by the bequest of the late Ethel Morrison Van Derlip, who provided that a sum not to exceed \$2,000 might be appropriated for the scholarship, at the discretion of the trustees of the Minneapolis Society of Fine Arts, from an income which was bequeathed to the School of Art for the purposes of promoting and developing the school.

The Minneapolis School of Art has operated since 1886. For many years its students have not failed to secure one or more of the competitive scholarships offered annually by the Art Students' League of New York, and this year they awarded three out of the ten allowed to the whole country. The school's enrollment now includes students from foreign countries.

### State Prizes for Iowa Artists

DES MOINES—Cash prizes amounting to \$550 in the senior division and more than \$100 in the junior division, which is for those less than eighteen years old, have been announced in connection with the Iowa State Fair, Aug. 22-31. The competitions, in painting, drawing and design in any medium, are limited to residents of the state. A. R. Corey, secretary of the fair, is in charge of the contest.

### Carnegie Acquires a Spencer

PITTSBURGH—Carnegie Institute has acquired for its permanent collection the painting, "The Tower," by Robert Spencer, shown at the Twenty-second International. Spencer was born at Harvard, Neb., in 1879, lives at New Hope, Pa., and is a leading member of "the New Hope School," which is considered one of the most vital art movements in America today.

### Art Works Shown for Drawing

Three new rooms in the Grand Central Galleries were opened on June 22 to exhibit paintings and sculptures donated by the artist members of the Painters and Sculptors Gallery Association, so that the contributing members could examine the works before the drawing took place on the night of June 27. About 100 works were shown.

## ART SHOW HELD ON ATLANTIC CITY PIER

A Phase of the Take-Art-to-the-People Movement by Promoters of Philadelphia's Art Week

ATLANTIC CITY—The first general art exhibition ever held in Atlantic City is a phase of the take-art-to-the-people movement. It is being held on the "Million Dollar Pier" by the Fellowship of the Pennsylvania Academy of the Fine Arts, and is promoted by those who have conducted two successful annual Art Weeks in Philadelphia.

Many strollers on the boardwalk are attracted by the display. The governing idea is to show the smaller pictures suitable to modern dwellings, sketches, etchings and lithographs, and useful small bits of sculpture, such as book ends, a paper weight, a sundial, a table fountain or a flower box. Prices, too, vary from those which interest millionaires looking for a reputation to those which surprise the average person in being within his reach.

The jury comprised Hugh Breckenbridge, John Dull, Charles Grafty, Alfred Hayward, Albert Laessle, Alice Kent Stoddard and Fred Wagner.

The exhibition, which opened for the summer on June 16, includes large landscapes by Elmer Schofield, Edward W. Redfield, Fred Wagner and Paul King, though most of the pictures are not on a large scale. A decorative work by Joseph Pearson occupies the center of the main wall.

Among the speakers at the private view were Albert Rosenthal, Mary Butler, president of the Fellowship; Richard Dooner, president of the Philadelphia Art Week Association; Harriet Sartain, dean of the School of Design for Women; Huger Elliott, principal of the School of Industrial Art, and Blanche Dillaye.

In portraiture there are works by Martha Walter, Juliet White Gross, Alice Kent Stoddard, Albert Rosenthal, Luigi Spizzirri and Elizabeth Schmidt.

In landscape there are such different points of view as Katherine Patton's, S. Walter Norris', R. Blossom Farley's, Walter Baum's, Katharine Farrell's, Susette Keast's, George Sotter's, Ross E. Braught's and Mildred Miller's.

In still life, typically strong and rich in color, there is Breckenbridge, who also has a study of the nude; Julius Bloch, Ruth Anderson, Maude Drein Bryant, Lillian Meeser, M. Elizabeth Price, Ann Heebner MacDonald and Mary Townsend Mason.

Virtually all of the work shown is by Philadelphia artists, or those who have at some time been identified with that city. Joseph Pennell, Charles Grafty, Elizabeth Shippen Green Elliott and Jessie Wilcox Smith are some of the better known names. A landscape by George Harding is beautiful in color and strongly individual.

Other paintings that are particularly interesting are Johanna Boericke's "Spring Sunlight," Caroline Gibbons Granger's "Fresh Fish," Elizabeth Dercum's sensitive interpretation of flowers, M. Elizabeth Price's "Chautauqua" and a violet harbor view by Walter Pancoast. Ada Williamson is showing etchings for the first time.

Among the small pictures outstanding works are Yarnall Abbott's sketches in tempera, water colors by Paul Gill, colorful Paris scenes by Hargens, etchings by H. Devitt Welsh and lithographs of familiar places by Herbert Pullinger.

In sculpture Albert Laessle exhibits some of his well-known studies of frogs, lizards and other small creatures. There are also his "Drake Fountain," which won the Fellowship gold medal this year, and "Victory," a large eagle moving invincibly. The two beautiful and simple little heads, "Vultures of War," by Charles Grafty, and his "Aeneas Group" were seen not long ago at the Print Club. Beatrice Fenton's "Seashell Fountain," Aurelius Renzetti's "Oak" and the tiny intimate studies of child life by Martha Cornwall and Louisa Eyre, a small "Sea Group" by Alexander Portnoff and Martha Hovendon's sun dial and her flower box with sides in a quaint and pastoral design of sportive goats are works that command attention.

### Veteran Wins an Art Prize

Rudolph Bianconcini, who before the war was a moving picture actor in Italy, has won the first prize of \$100 in the cover design contest held annually by the American Legion Weekly for the United States Veterans' Bureau men taking art courses in the Society for Illustrators' School in New York. Bianconcini was severely wounded in France. The second prize of \$65 was awarded to Forest McGinn of the same school.

### Painting by Hogarth Found

LONDON—A Hogarth oil painting of the dance in the "Analysis of Beauty" has been reported as discovered in Manchester. The etching is well known, but so far the original has been missing.

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## One of Henry G. Keller's Prize Winners



"RETURNING FROM THE FERIA"

By HENRY G. KELLER

One of a group of ten paintings which won for the artist the special prize for maintained excellence at the Fifth Annual Exhibition of Work by Cleveland Artists and Craftsmen at the Cleveland Museum of Art.

## DEALERS IN AMERICAN ART REMAIN HERE

Prefer This Country for the Vacation Season—The One Exception Is Mr. Montross, Going Abroad

All the art dealers of New York who spend the summer abroad are now in Europe or on their way across the ocean, leaving the others to spend the "close season" in this country. The one exception to this, among dealers in American pictures, is N. E. Montross, who is to sail for Paris on board the *President Harding* on July 7. This will be the first time he has been abroad since 1913 when he went to Libau, Russia, en route to St. Petersburg to see the Hermitage Gallery collections. Mr. Montross expects to spend his two months abroad chiefly in the French capital.

Robert McIntyre, of the Macbeth Galleries, is spending a month at Dorset, Vt., and on his return in the middle of July, Henry Miller will go to Woodstock in the same state for a month. Robert Macbeth is at Quogue, Long Island.

Francis Robertson, of the Brown-Robertson Galleries, is at Westport, Conn.

Mrs. Albert R. Kohlman, of the Milch Galleries, will leave town on June 30 for a holiday at Plymouth and Nantucket. William Sawitsky will spend part of the summer touring New England.

H. V. Allison, of the Keppel Galleries, is at Bellport, L. I., where he has a cottage.

Thomas H. Russell, of the Ferargil Galleries, is going to his summer home at Christmas Cove, Maine, for July and August, and Oswald Yorke will be at his place at Pemaquid, in the same state, for the summer. Business may take F. Newlin Price to Switzerland but if this is not necessary Mr. Price is planning to spend some time on the Ile d'Orleans, in the lower St. Lawrence, with Horatio Walker.

E. C. Babcock left New York for the summer on June 20. He is at his country place, Heartsease, Center Moriches, L. I.

When John W. Kraushaar, of the Kraushaar Galleries, returns from Europe late in July, E. F. Pierce will go to San Francisco for a month's holiday.

Gilbert Gaul, of the John Levy Galleries, has a house at White Plains, N. Y., for the summer, and will spend his time between there and the galleries. Herbert D. Lloyd will be at his country place, Kent, Conn., for part of the summer, and V. P. Treynoux is to spend his holiday at Lake Mahopac.

George H. Ainslie is at his country place at Ardsley-on-Hudson for three months. Frank Ainslie will spend part of the summer at Dunraven, N. Y.

Thomas Defty, of the Folsom Galleries, will spend his summer holiday at Southport, Maine.

Walter M. Grant, of the Anderson Galleries, is at Northfield, Mass., and Mrs. Mollie Higgins Smith is at her country place near Saugerties, N. Y., for the summer. Dr. R. M. Riefstahl is in Europe.

### Workmen Find a Marble Venus

ROME—While making excavations for a street car line at Portello, workmen unearthed a marble statue of Venus which appears to be of great antiquity.

## \$1,000,000 FOR NEW METROPOLITAN WING

City Government Approves Museum's Plans for Classical and Other Important Departments

The Metropolitan Museum is now able to go ahead with the construction of the new south wing for which the city voted \$950,000 a year ago. The Board of Estimate and Apportionment has sanctioned the Museum's plans, releasing the money for this purpose, and actual work will probably begin in the fall.

This new wing is to contain on the first floor new galleries for the classical department and also rooms for modern sculpture. The second floor will give permanent quarters to the Altman collection and there will be specially designed rooms for the print department.

Among recent accessions to the Museum which are now on view there is an important collection of early American decorative art, the gift of Mr. and Mrs. William A. Moore, consisting of objects which have been in the New York family founded by Matthew Clarkson who came to this country in 1692. One of the most important pieces is a XVIIIth century two-handled silver bowl of remarkable grace of design which is important in showing unusual skill on the part of American silversmiths in this early period. The name of the maker is unknown. The rest of the collection consists of two portraits and miniatures, furniture and various objects of decorative and utilitarian art, the whole being placed in temporary quarters in the basement of Wing H.

There is an exhibition of Japanese swords in the Japanese Hall of Armor, loaned by the Armor and Arms Club for the summer, which is considered the finest and largest collection outside of Japan. The specimens date from the XIIIth to the XIXth century and include swords attributed to the great makers, such as Masamune, Muramasa and Sadamune.

A gift to the Museum from George Haviland, grandson of the founder and present head of the Haviland firm, consists of twenty-two pieces of Haviland ware made during the second half of the XIXth century. Some of these are now on view in Gallery H 22.

A painting of St. Ursula by a member of the Venetian school of about 1400 has recently been purchased by the Museum and is to be seen in Gallery 33. In the Far Eastern department in room H 11 an exhibition of Chinese fans of the Ming period has followed those of Sung workmanship. Italian drawings of the XVIth, XVIIth and XVIIIth centuries have been arranged in Gallery 25 following the Fuller exhibition.

### M. Millerand Sees American Art

PARIS—President Millerand visited the exposition of water colors by Sargent, Homer and Macknight and sculptural works by Paul Manship, organized by the Franco-American Association of Painting and Sculpture. The President was received by the American Ambassador, Myron T. Herrick, who accompanied him on his tour of inspection.

## THE ART NEWS

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PUBLISHED BY  
THE AMERICAN ART NEWS CO., INC.  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909,  
at New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to June 30, incl.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$4.00
Canada . . . . .	4.35
Foreign Countries . . . . .	4.75
Single Copies . . . . .	.15

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OBTAINED IN NEW YORK

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## CINCINNATI

Albert H. Friedel . . . . . Burnet Building

## CANADA

The Carroll Gallery . . . . . 117 King Street, West  
Toronto, Ont., Canada

## LONDON

The Art News . . . . . 17 Old Burlington St.  
Bottom, News Agent . . . . . 32 Duke St.,  
St. James, S. W.

## PARIS

The Art News Office . . . . . 26 Rue Jacob  
Brentano's . . . . . 37 Avenue de l'Opera

Vol. XXI. June 23, 1923 No. 37

## ANNOUNCEMENT

With this issue THE ART NEWS, in accordance with its custom in the summer months, changes from a weekly to a monthly publication. The next issue will appear on July 14 and the two following monthly issues will be dated August 11 and September 15. Regular weekly publication will begin with the issue of October 13, for the art season of 1923-1924.

During July, August and September THE ART NEWS will keep its readers informed of all important art happenings at home and abroad, keeping particularly in mind the summer shows that have now become such a notable feature of the art colonies throughout the country. It is one of the heartening evidences of the continuous and lasting growth of art in the United States that these summer shows prove that the heated season, which affects adversely many lines of esthetics, does not work adversely toward interest in art. As the years pass each of the regular summer shows reports an increased attendance and a larger volume of sales. It is the sincere hope of THE ART NEWS that in the present season this record will surpass any that has gone before.

## STOLEN ART RECOVERED

Scotland Yard detectives never were held in high esteem by Sherlock Holmes, but that worthy would have to revise his opinion could he read of the recent success of the representatives of England's great criminal-catching agency in connection with the theft of much of the art property of Henry Cecil Sutton, of Benham Park, Newbury.

Two months ago the Sutton place was rifled at night by a gang of country-house burglars and among the art treasures stolen were two Gainsborough portraits of Mr. Sutton's ancestors, Anne and Richard Sutton; four miniatures by Grimaldi and two panels showing women in Elizabethan costumes. As a result of a clew obtained by Scotland Yard, all these objects have been recovered, and the Sutton Gainsboroughs will not join that mysterious company of missing masterpieces which are at once the despair and the fear of all art collectors. In view of the long disappearance of the famous Morgan Gainsborough, it is much to the credit of Scotland Yard that the Sutton portraits should have been recovered so soon, and the art world may rejoice that these canvases have not disappeared into the limbo where stolen art goes to cause trouble for everyone connected with their future career.

Burglars are not generally credited with

## "Saint Mark's Place, Venice," a Drawing by Francesco Guardi



One of the beautiful drawings shown at the gallery opened by Richard Owen on the Quai Voltaire, Paris.

a sense of humor but this quality is evidently a possession of the gang of country-house thieves that Scotland Yard is endeavoring to break up. Recently a country postman in the south of England

found a tablecloth spread by the roadside and on it an array of serviettes and silver articles. The mystery of this action is as yet unsolved, but that it was meant to be a burglars' joke appears to be cer-

tain. And to the owners of the articles, their return doubtless caused as much rejoicing as did the replacing of the Sutton Gainsboroughs in the Benham Park picture gallery.

PAUL CORNOYER DIES  
IN EAST GLOUCESTER

Painter of Scenes of New York and Gloucester Passes Away While at His Studio by the Seaside

Paul Cornoyer, painter of New York city and Gloucester scenes, died at his home in East Gloucester, Mass., on June 17.

He was born in St. Louis, Mo., in 1864 and went to Paris to study art, working under Louis Blanc, Benjamin Constant and Jules Lefebvre. Until a few years ago Mr. Cornoyer devoted himself almost exclusively to painting New York city scenes but recently he has lived most of the year at East Gloucester. All of his canvases shown at recent exhibitions were pictures painted in and around Gloucester, but his first fame was won by New York scenes.

He was awarded a first prize at the Paris American Art Association in 1892, a gold medal at the exhibition of the St. Louis Association of Painters and Sculptors in 1895, the Evans prize at the Salmagundi Club in 1905, the Inness prize there in 1906, and the Shaw purchase prize in 1908. Pictures by him are in the Brooklyn Museum, Dallas (Texas) Art Association's gallery, the St. Louis Museum and the Newark Museum.

Mr. Cornoyer was made an Associate Academician by the National Academy of Design in 1909. He was a life member of the National Arts Club and was also affiliated with the Allied Artists Association and the Salmagundi Club.

From L. Edmund Klotz, of the North Shore Arts Association of Gloucester, THE ART NEWS has received the following tribute to the dead artist:

"Mr. Cornoyer was a moving spirit and charter member of the North Shore Arts Association of Gloucester. His untiring efforts for and interest in the development of the Association had begun to show its results just as his untimely end came. His work as an officer and member is highly appreciated by the organization and his unselfishness and consideration towards every one will be keenly missed by his many friends and admirers."

G. Frank Muller, painter, paid the following tribute to Mr. Cornoyer:

"It must have come as a distinct shock to all who knew the late Paul Cornoyer to hear of his sudden demise. Many were the pleasant gatherings I attended both at his East Gloucester studio and at the home of various friends in nearby Rockport. His passing on is a distinct loss to the Cape Ann Art Colony, and words fail to express my admiration of this fine character, full of rectitude and probity. He was always extending a helpful hand to newcomers."

"As an artist his works are familiar to habitués of the Academy, and while he may be classed by some as belonging to the old school, his more recent productions showed a distinct swinging-over to broader treatment and richer tonal effects rather than the meticulous, gray renditions of his earlier years. As a teacher he will be missed by many, and a score or more of prominent painters of today are the better for the training they received at his hands."

"As vice president of the Gloucester Art Association he spared neither time

nor labor to make the art section of the coming tercentenary anniversary celebration of the settlement of Gloucester a success, and it would be a fitting tribute if a special room were set aside for a retrospective showing of his works."

## ALEXANDER M. CALDER

Alexander Milne Calder, sculptor, died at his home in Philadelphia aged 76 years. He created the equestrian statue of General George G. Meade in Fairmount Park, Philadelphia, the colossal statue of William Penn and several groups on the City Hall tower, memorials of Chief Justice Sharswood and of John McArthur in the City Hall, and numerous portrait busts. He is represented in the Pennsylvania Academy and in the Drexel Institute.

Mr. Calder was born in Aberdeen, Scotland. He was the pupil in Edinburgh of John Rhind, father of J. Massey Rhind, the sculptor who has been commissioned to make the statue of John Wanamaker in Philadelphia. He came to the United States in 1868. He was the father of A. Stirling Calder, sculptor, who lives in New York.

## H. VAN SLOCHEM

H. Van Slochem, art dealer, of King St., St. James', London, died at his home in London.

## STUDIO NOTES

Mr. and Mrs. John F. Stacey will spend July and August at Boxwood Manor, Old Lyme, Conn.

Elizabeth Cady Stanton sails for Europe today. She will spend the summer traveling and will return in time to open the sixth season of her school of portrait painting in the Gainsborough Studios.

A. C. Needham's painting of the *Mayflower*, lately exhibited at Philadelphia, has been hung in the Salem East India Marine Museum. This artist recently sold two marines to a New York buyer.

Mrs. Richardson Cherry has been invited to act as critic for the summer session of the Metropolitan Art School.

Jessie Arms Botke and Cornelius Botke will travel in Europe this summer.

Four paintings by Theodore J. Morgan are now on view in the Cincinnati Museum: "Christopher Wren Tower," "Companions of the Sea and Storms," "Village Under the Hill" and "Potomac Oyster Boats." Mr. Morgan will be in his Provincetown, Mass., studio after July 1.

Jean Paul Slusser, painter, who has just returned from Munich, will teach painting at the summer school of the University of Michigan, Ann Arbor.

Glen Joseph Perrett, whose New York studio is at 51 West 10th St., will be at his studio in Rockport, Mass., "Crow's Nest," until Nov. 1.

Eben F. Comins has left his Washington studio for his summer studio at East Gloucester, which has been rebuilt since it was destroyed by fire last summer. He has given up his apartment in the Fenway Studios, Boston.

A portrait of Edward H. Coates by Robert Vonnob will be given to the Pennsylvania Academy of Fine Arts by Mr. Coates' widow, Florence Earle Coates. Mr. Coates, former president of that institution, bequeathed to it his collection of Fontainebleau masters at his death in December, 1921. These paintings now occupy two galleries in the Academy and the portrait is to be hung with them.

Frederick J. Waugh, marine painter, arrived in New York on June 19 from a journey to Vancouver where he has been staying for some weeks.

Carle J. Blenner will sail for Europe July 5. He is planning to spend most of his time in Vienna.

Evelyn Ellsworth, accompanied by Ruth Leighton, will sail June 30 on the

*Conte Verte*. They will visit Professor Edward W. Foster, director of the Fogg Art Museum of Cambridge, at his villa in Italy.

Clarence Gagnon will spend the summer at his home, Baie St. Paul, Charlevoix, Quebec.

W. W. Gilchrist, Jr., will paint during the season at Portland, Me.

Albert Jaegers, sculptor, will work at his studio at Monsey, N. J., this summer.

Jane Peterson will paint gardens and flowers at the home of Mrs. M. W. Thompson at Mt. Kisco during the early summer.

Gardner Symons will spend the summer in England, most of the time at St. Ives, Cornwall.

Maude S. Jewett, sculptor, has gone to Europe for the summer.

William H. Singer, Jr., at his summer home in Olden, Nordfjord, Norway, will paint Norwegian scenes for his exhibition at the Paris Galleries of Knoedler & Company, Nov. 1.

George Grey Barnard will go to Dublin, N. H., for the summer.

Alexander Bower will spend the summer at Chester, Vt.

Eugene Higgins has gone to his summer home at Lyme, Conn., where he will remain until Oct. 15.

Helen Watson Phelps has returned from Cape Cod. On July 1 she will give up her apartment in the Sherwood Studios.

Alta West Salisbury will motor to Woodstock, where she will paint for several weeks.

After being incapacitated for nearly two years, as the result of a stroke of paralysis, Philip Martiny, sculptor, is again beginning to work at modelling and hopes to have an exhibition in New York next season.

G. Frank Muller will spend the summer sketching in Nova Scotia.

Daniel Garber will paint during the summer at Lumberville, Pa.

Russell Cheney, who has just returned from his annual trip to California, will sail on July 4 for France where he will spend the summer in the Pyrenees Mountains, September in Spain and October in Italy.

Wayman Adams has just finished his portrait of President Harding and is now at work on one of Prince Bibesco.

Francis Drexel Smith sailed on the *Homeric* June 16.

## PARIS

The time is past when collectors were wont to scour the old bookstalls on the quays for drawings which they really sometimes found, or the dusty portfolios at the second-hand dealers behind the Institut. Many of these stalls still exist and they are as dusty as they ever were, but they no longer contain any finds searched and researched to the bone as they have been by lynx-eyed collectors. Now, the rarer drawings became, the more numerous grew collectors. The value naturally went up in ratio with the demand and it is not unusual nowadays to see a drawing by an old master fetch a higher price than one of his paintings.

Yet beautiful drawings are still to be found on the quays though not in the old bookstalls, for it is on the Quai Voltaire that, true to tradition, Richard Owen has opened his elegant gallery on whose buff-colored walls he shows his treasures carefully mounted in frames of the period to which the drawings belong. For drawings by old masters are now considered of great rarity, deserving to be handled with the utmost care. The sale of M. Masson's XVIIIth century drawings which has just taken place shows what store is set by these old drawings and the high prices which the best among them can command. A Boucher realized over 10,000 francs, a small Fragonard reached nearly 25,000, a Huet for which 4,000 francs had been asked, rose to 11,000, a minute drawing by Hubert-Robert no bigger than a post-card, valued at 1,500 francs by the expert was acquired by Walter Gay for 7,500.

Mr. Owen was, of course, at this sale, where he bought a number of beautiful drawings by French and Italian masters of the XVIIIth century, a period in which he specializes, and about which there is nothing worth knowing which he does not know. It appears to exercise a kind of spell on this collector, whose very personality is reminiscent of the age he loves so well. For he loves it with a great love and it is a real privilege to go over his collections in his company and glean experience from his remarks. Indeed, only the veriest connoisseurs can appreciate the subtle essence of the charm exercised by drawings. There is magic in a drawing which is of a more spiritual, more intangible order than that contained in painting, magic dependent upon the swiftness of the rendering, and its directness as also on the circumstance that it is still more "unique" than a picture, for every artist knows a painting may be painted after a painting, but that it is materially impossible to redraw a drawing after a drawing.

Besides exquisite Fragonards, Hubert-Roberts, Greuzes and Bouchers of exceptional beauty, and a number of *petits-maitres*, Mr. Owen has collected many Italians of great rarity, among these the interesting view of Saint Mark's Place by Guardi, reproduced in these columns, and remarkable sets by the two Tiepols.

An exhibition of works illustrative of or associated with hunting and the chase featured at the Pavillon de Marsan comprised the set of Gobelins tapestries picturing the Chasses Royales after the designs of Oudry, also represented by numerous other compositions in a subject in which this artist specialized. John Lewis Brown, Desportes, the charming De Dreux, whom Beardsley would have loved, and whose pictures he perhaps knew; Van Loo, with his famous *Déjeuner de Chasse*; Carle Vernet, etc., were the painters most significantly typified. There was also a fine collection of guns and other weapons used for hunting and the chase.

The Antiquities Fair in the Orangerie of the Palace of Versailles has proved an immense success from every point of view. Organized with the utmost taste, it was worthy of its setting and of its object. Far from giving a commercial aspect to the beautiful monument, it has brought added beauty and life to it, that life in which it is sadly wanting at ordinary times. All the great dealers of Paris and the provinces contributed their very best, as also some private collectors, to form, as it were, a synopsis of French art through the ages, an eloquent demonstration of the country's wonderful achievements towards the "home beautiful." Tapestries of the time of Anne of Brittany, a Louis XIV spinet, a Marie Antoinette boudoir, Sevres china of the rarest, miniatures, and, most interesting of all, a pictured history of Versailles illustrated by old calendars; prints, Vandermeulen's pictures, almanacs, different royal belongings, architectural plans, etc., loaned by a private collector of the town, M. Grosseuvre, were among the exhibits. Last, not least, the authenticity of all the objects shown, some of which it was possible to buy there and then, was guaranteed. The proceeds of these sales, as also of the entrance fees, were for the benefit of the fund for reparations of the Palace and the popularity and general success of the fair have been such that it will probably become an annual event.

Besides the Antiquities Fair a series of beautiful festivities is being organized.

[Continued on page 7]

# JAMARIN

## RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES  
(ANCIEN HOTEL DU DUC DE MORNAY)  
PARIS

### LONDON

Max Beerbohm, disavowing any intentions of disloyalty in his anti-royalist cartoons and evincing a mild surprise that the public's susceptibilities should be so delicate as to be shocked thereby, took the only step possible to him in the circumstances and requested the Leicester Galleries to remove the offending drawings from view. In the meantime Sir Gerald du Maurier, our popular actor-manager, has stepped into the breach and purchased the caricature of the Prince of Wales (marrying in his old age a damsel who has the appearance of one who would willingly forego the convention of a wedding ceremony), avowing as his reason for so doing, his desire to avoid its falling into the wrong hands. And so ends a storm in an artistic teacup.

At the opening by Viscountess Curzon of the exhibition of Savely Sorin's portraits at the Knoedler Galleries in Bond Street, all the most beautiful women of London society turned up in force to see how the Russian artist had portrayed their exquisite sisters of the continent. After a surfeit of portraiture on Johnesque and Orpeneque lines, it is refreshing to come upon something of the classic simplicity and repose of these drawings, with their lovely grace of line, delicacy of color and sensitiveness of perception. There is something in the restraint of treatment which makes this artist supremely the interpreter for the aristocrat, so that his portraits of "grandes dames" have in them something of the essential breeding and dignity that we associate with this type of sitter. In the portrait of Anna Pavlova, too, he manages to indicate an intensity which, combined with the ethereal quality of the face, makes an unforgettable impression. No wonder it has been acquired by the French Government for the Luxembourg. There is a static stillness in the pose of his subjects, a great harmony in his color schemes (I understand that his pigment is prepared by a secret process of his own), which together produce an effect of wonderful serenity. His work avoids that distressingly disturbing quality characteristic of so much modern portraiture. For a painter who has the reputation of disliking pretty women and of caring only to portray interesting ones, he has succeeded in developing a style which conveys the impression of great loveliness of face, form and mind.

The French Gallery in Pall Mall is occupied by some eighty portraits by de Laszlo. This artist has the most facile of brushes; he can present a likeness with a quite extraordinary dexterity, but the view that he conveys is very much the same as that fleeting impression that one receives on being introduced to a person casually. The profounder, more searching knowledge that we get when intimacy is attained, is absent. An astounding string of names of folk in high places figures in the catalogue, and the artist undoubtedly feels at home when dealing with portraiture of a more or less ceremonial character. When it comes to a matter of portraying a political giant such as Mussolini, his style is apt to become a trifle hard and insistent in its effort to tackle the strong individuality of the model. One of the most sympathetic portraits in the exhibition is that of the artist's mother, drawn with real insight and feeling.

Nevinson has been bemoaning that art is dead in England and that all the Brit-

ish public cares about is hot baths and central heating—that is to say, we are, in his opinion, becoming Americanized. The cudgels are being taken up by other contemporary artists who aver that there has never been more ability on the part of the painter nor more keenness on the part of the public than exists today, the sole reason for small sales being the prevalent caution in the spending of money. Reduce taxation and art sales will automatically revive. What the future of art would be under a Labor government it is difficult to say.

Violet Oakley, whose show of pencil and oil drawings for her mural decorations for the State Capitol of Pennsylvania opened at the St. George's Gallery this week, is already creating great interest in art circles. Her work is beautifully sound in drawing, rich in color, and obviously very cleverly adapted to the purposes for which it is designed. At a time when the whole world seems to be a hotbed of strife, it is invigorating to study these compositions, based on the dreams of a statesman whose ideal was an earth where brotherly love should reign supreme: namely, on the ideals and aims of Penn. There is an appropriate nobility in Miss Oakley's designs.

L. G.-S.

### Oldenburg

The reopening of the Oldenburg Museum awakens memory of the fatal affair of the former Duke of Oldenburg, who used the general confusion after the revolution to take the most prominent pictures of the gallery to Holland and have them sold here by auction. The remains of this collection are now united with objects belonging to the Art and Crafts Museum and a private art society and arranged in the former residential castle.

Egyptian and antique sculptures, early sarcophagi, ivory carvings, a baptismal font of the XIVth century and a carved and gilded shrine of 1400 are interesting objects. "St. Anne, Mary and the Child" by the Hausbuchmeister, pictures of the Siennese school, fayence and furniture are also on show.

### Paris

[Continued from page 6]

Versailles this summer to raise funds for the reparation and upkeep of the neglected Palace, gardens and Trianons. Serge de Diaghilew and his company of Russian dancers will revive a ballet exactly as it was performed in the presence of Louis XIV in 1707, which will be followed by a ball and supper in the Galeries des Batailles et des Glaces, the entrance fee to which will be 300 francs a head.

An exhibition of ancient and modern glassware and miniatures on enamel has been opened at the Musée Galliera. Among the collectors who have contributed to the retrospective section are M. Henri Clouzot, Prince de la Moskowa, MM. Edouard Jonas, Sambon and François Carnot.

The hitherto moot point as to whether Germans should take part in the International Exhibition of Arts and Crafts for 1925 seems to have been settled in favor of their being invited and, despite the strained situation brought about by the Ruhr occupation, it is thought German designers will accept. —H. S. C.

### BERLIN

Art circles in Berlin are not likely to have a quiet summer. Exhibitions have been opened on all corners of the city in expectation of the arrival of foreigners. The present opportunity to get an idea of German art of the most diverse directions is unique. It is to be had in the very same displays, and it is due to the advanced spirit of its president, Max Liebermann, that even the Academy of Fine Arts is no exception. "Quality and not direction is the decisive point," he emphasized in the opening speech, and quality alone will bear the judgment of history. Doubtless this will be the case with his own works, which evince once more the mastery of his brush. A self-portrait is of specially striking and incisive psychological power.

A comprehensive showing of works by Max Slevogt wins him the prominence that he well deserves. His portraits, still lifes and landscapes have eminently the capacity to convince the beholder fully of the painter's intention. Much space is also given to Edward Munch, a great Norwegian painter who was one of the first not to treat his pictures from the viewpoint of the exterior appearance of things, but to fill them with the force of his imagination. Pictures of his latest period prove him to have reached perfection.

The modern direction is represented by Kokoschka, Hofer, Pechstein and Jäckel. Kokoschka was duly appreciated recently at his exhibition at Cassirer's. Hofer is characterized by the angular and stiff rendering of topics, which is in danger of becoming a formula, but his color is of great taste. Pechstein's canvases have that fullness and ripeness in the handling of forms and in the coloring which is so marked a feature of his work. Jäckel is much lighter in the tones but nevertheless he provokes a manifestly precious state of mind, which is the artist's noblest task.

A large collection of works by the sculptor Gerstel is indicative of the restless striving of a very able artist, who is lacking in but one essential point: the spark of genius. There is a huge figure of a miner by Professor Fritz Lederer and there also is an impressive "Prodigal Son" in clear and simple outlines by Hinshelley.

At Flechtheim's, the water colors and drawings by Maurice Sterne, of New York, capture the honors of the occasion. They were done in the years 1910-1922 in Bali, Rome and Anticoli. There is such a finish in them, although they preserve the rightness proper to water colors, that one immediately feels the ripeness of mastery. The drawings are not less attractive. Two specimens were acquired by the Wallraf-Richartz Museum in Cologne. Drawings by Karl Hofer add to the impression made by his works shown at the Academy. By De Fiori is a figure of great formal attraction. Movement is subjected to great formal harmony and rhythm. Kurt Edzard is exceedingly well represented in sculptural work of smaller dimensions. Interesting are canvases by James Ensor and Vlaminck, Belgian masters.

A new man exhibits in the Gallery Möller. Ch. Crodel is showing more than twenty pictures which make known to us a strong individuality. His fine sense of color is not at the expense of the design, and a certain primitiveness in the rendering of figures and objects is really felt and thus is convincing. Altogether he surely has a future before him. R. Scheibe, sculptor, who exhibits at the same place, has won a place among the artists of our generation. He has grasped the basic canon of sculpture: form and figure. Then, too, he fills them with life and movement. A terra cotta portrait is delicious, and bronze animals evince his ability to render characteristic attitudes of beasts with a sense of humor.

The annual Grosse Berliner Kunstausstellung was recently opened in the iron and glass halls, which are its usual home. It is impossible, with such a number of exhibits, to do more than attempt to give a general estimate of its character. Works of practically every direction and taste are represented, and the arrangement follows political customs in grouping



"Little Blue Girl" by Wayman Adams

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## PORTRAITS

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### SAN FRANCISCO

Ralph Stackpole is returning from Paris to take the place at the head of the department of sculpture of the California School of Fine Arts recently vacated by Benvenuto Buffano. Stackpole is a product of the west coast and received his art education in San Francisco, where his ability is well recognized. He has now under way the execution of a fountain for the City of Sacramento. Known here purely as a sculptor, Stackpole has taken to the brush while in Paris and the Salon des Independants is showing a portrait study, "Giovanna" which displays a splendid strength and simplicity of treatment.

The annual prize of the California Society of Etchers was this year awarded to Charles Bleil's "Deserted Cabin." Bleil is one of the younger etchers, scarcely more than a beginner. Certainly the jury of award was not swayed by name and reputation in this instance.

Geoffrey Holt has been showing the canvases recently painted for the San Diego & Arizona Railroad. These paintings, six in number, are of scenes in the colorful Carrizo Gorge through which the railroad runs, and Holt has very successfully reproduced the atmosphere of these desert mountains. His liberal use of color is very pleasing. With his wife, Holt is leaving for the country of the old "Apache Trail" where the Southern Pacific Railway has commissioned him to paint a number of canvases of this romantic region. He expects to remain in the South throughout the summer.

At the Bohemian Club Haig Patigian is showing a collection of twenty-five replicas of ancient medals, presented to him during his recent visit to France through the courtesy of Auguste Coulon, keeper of the National Archives. Patigian is about to move into his newly erected studio and will shortly have a sculptural commission under way.

At the Rabjohn & Marcom Galleries is hanging a one-man show of marines, Charles H. Grant's "color types in oil." The twenty-four pictures shown depict various phases of the sea, from the full-rigged ship against a storm-blown sky to the quiet sea on a moon-flooded shore. Grant is one of the Bohemian Club group and made his only previous showing of this new process at the club, where the entire collection was purchased by the members.

To the splendid permanent collection of etchings, engravings and mezzotints owned by the San Francisco Museum of Art have recently been added, through the generosity of Charles Templeton Crocker, several prints of importance. Among these is a fine impression of Rembrandt's plate, the "Sacrifice of Isaac." There are several very fine Zorns and two splendid impressions from Dürer's plates of the "Little War Horse" and the "Great War Horse." A rare mezzotint "Portrait of Titian" is the product of J. Thomas, of Ypres, one of the earliest of the mezzotintists. This portrait of the Venetian artist is held as his greatest achievement, thoroughly representative of the rich yet subtle nuances of tone possible with this medium.

—Harry Noyes Pratt.

the extremists at the left and the conservatives at the right, while the middle is occupied by the "moderats." It is a feat, and worthy of being stated by itself, to have united under one roof artists (human beings like all of us) of all camps. Less tolerance for the very left and the very right wing, would have been advantageous for the occasion. The section of the "November gruppe" is characterized by those pictures consisting of cubes, prisms and triangles, painted in glaring colors, which belong now to the stock of every modernistic show. They still arouse the disapproval of that part of the public which has not yet adapted itself to this manner of expression, while the initiated wait and hope that the final result will justify the spasm of our days. The makers of the practically useless contrivances which represent constructivist sculpture are driven to such extremities as to put together pieces of wood set with spangles in different colors; these differently shaped pieces of wood are put in reciprocating movement by electricity and illuminated with electric lights of different colors. The whole is called "Rhythm of Light." Who dares to put a limit to the "artist's" possibilities of expression! Well balanced is a large fountain by Rudolf Belling, composed of spirals, cubes, triangles, etc. It has not the pretense of being "high" art, but has a fine decorative effect. Interesting also are designs of modern architecture, models made for the competition for the new building of the *Chicago Tribune* by Luckhard and Scharoun. The Bund Deutscher Architekten exhibits art and crafts of refined taste, comprising furniture, leather and silver work, glass, pottery—in fact all the domestic and decorative crafts. Examples of stage decoration and stage costumes occupy different rooms. The Verein Berliner Künstler, the conservative group, has given to its members, Baluschek, Looschen and Heilemann, separate rooms. This favor is perhaps not so advantageous, as it lays bare the weak points of their artistic conceptions. Baluschek repeats with naive sentimentality his themes of social misery; Looschen is charming and pleasing but nowhere interesting; Heilemann is at his best in little landscapes of Italy, while his portraits are really over "sweet." A great number of daubings counterbalance here the extremities of the left wing. Sculpture is largely represented. A deep impression emanates only from works by E. Wenk, especially his portraits, which are full of life and characterization. Feeling for plastic form and imagination marks the sculptors by Otto Placsek.

—F. T.

### Budapest

The Museum in Budapest has obtained, as a gift from Eugen Boross in Larchmont, N. Y., a picture of Juan Carreño de Miranda, a "St. Jacobus," signed and dated 1660. This canvas formerly belonged to the collection of King Louis Philippe of France and was sold at auction in 1835 at Christie's in London. The Spanish section of the Museum was further enriched by a "St. Josef with the Infant Christ" by Miguel A. Tobar.

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**CHICAGO**

Three exhibitions of marine paintings  
are being held at local galleries. Frank  
Vining Smith's pictures are at Ander-  
son's, Charles R. Patterson's at the  
House of O'Brien, and Leon Lundmark's  
at the J. W. Young Galleries. These  
displays, following exhibits by Ritschel,  
Dougherty, Woodbury and Waugh at  
various other galleries, have created great  
interest in pictures of the sea. Leon  
Lundmark has found in the cliffs and  
the shores of Lake Michigan subjects for  
his brush, and Charles E. Hallberg, of  
the Swedish-American Artists' Associa-  
tion, who has received several of its  
prizes, has discovered the deep sea in  
Lake Michigan out of sight of land.

Eric Maunsbach has been exhibiting  
portraits of Chicago men and women  
and of his New York patrons at the  
galleries of F. A. Bryden on Wabash  
avenue. His recent work includes the  
portraits of Mrs. Frederick D. Countiss,  
the daughter of the late Dr. and Mrs.  
John B. Murphy; Count Minotto, Miss  
Dorothea Quigley, Miss Grace Abrems,  
Miss Amy Smith, Mrs. Stein, "Miss D.  
H." and a child, Dorothea Ackermann.

The thirtieth annual exhibition of the  
Art Students' League of Chicago is open  
in the east galleries of the Art Institute  
until July 9. On the jury of admission  
and awards were members of the Art  
Institute faculty, Messrs. Owen, Kreh-  
biel, Reynolds and St. John. The Mu-  
nicipal Art League prizes amounting to  
\$100 were distributed among the differ-  
ent classes of work as follows: a prize  
of \$25 to a water color by M. Top-  
cheosky, \$10 to craftsmanship in gesso by  
Anne Hackner, \$10 to a pen-and-ink  
drawing by Harry R. Wyrick, a soldier  
who also took the government prize for  
an insurance poster; \$10 to a piece of  
sculpture by Harry Lee Gibson, \$10 for  
the best poster by Roland J. McKinney,  
\$20 for a drawing from the nude by  
Norman H. Kamps, and \$15 for the best  
group of drawings showing a knowledge  
of composition, to work by Helen Ste-  
vens.

At the graduating exercises of the Art  
Institute School, which enrolls 2,943  
students in its various departments, a  
class of eighty-five young men and women  
of the academic, normal printing-arts,  
sculpture and design departments, re-  
ceived diplomas. These students came  
from twenty different states in the Union  
and from Hawaii, Lithuania, Hungary  
and other foreign countries. The William  
M. R. French memorial scholarship,  
\$1,000, was won by Ida McClelland Stout,  
sculptor, for a panel in relief on the  
theme "Worship"; the Bryan Lathrop  
scholarship, \$800, by Barbara Maynard  
for a mural composition; the John  
Quincy Adams scholarship, \$750, by  
John Jacobsen for a mural painting, and  
the American traveling scholarship, \$125,  
for a mural painting, by Henrietta B.  
Fischkin. All of these works were on  
the theme "Worship." The Alexander  
McKinlock memorial prizes were award-  
ed: \$300 to Johns H. Hopkins, \$200 to  
Errol W. Proctor, and honorable men-  
tions were given to Peter Lundquist and  
J. W. Schlaikjer. The Frederick Mag-  
nus Brand memorial prizes for composi-  
tion were won by Jerome Rozen, Eliza-  
beth Dickinson, James S. Hulme, Rose  
Crosman, H. C. McBarron, and Delorma  
Holcomb. The Grace Barnhardt honors  
for general excellence in the lower school  
were bestowed (\$25 to each winner) to  
Edith A. Sternfield and Francis W.  
Chapin and in the printing arts depart-  
ment to Robert H. Middleton. In decora-  
tive design a prize of \$50 was awarded  
to Ethel Spear. The post graduate  
scholarship was awarded to Mary H.  
White and the Dunham medals for scul-  
pture to Angelo Ziroli and Viola Norman.  
There were 110 honorable mentions for  
class work.

The summer school of the Art Insti-  
tute will open July 2 and continue until  
Sept. 8. Antonin Sterba, portrait paint-  
er, will have the advanced life class; El-  
mer A. Forsberg, the illustration and  
head life; Arthur Gunther, advanced de-  
sign; Jerome Rozen, elementary life; Carl  
R. Kraft, landscape painter, outdoor  
painting; Mabel Key, still life; Ida Mc-  
Clelland Stout, modeling.

Irving K. Manoir, Chicago painter, has  
accepted the place of director of the sum-  
mer school at the Layton School of Art  
in Milwaukee.

—Lena May McCauley.

**Milwaukee**

The Milwaukee Art Institute has in-  
stalled the collection of sculptures by  
Helen Farnsworth Mears which came  
to it from her estate. The collection is  
attracting much attention, especially her  
bronze relief of Saint-Gaudens and her  
study of dejection in "The Old Work-  
man."

Another addition to the Institute's  
permanent collection is George E. Ga-  
niere's "Lincoln, the Debater," a gift  
from the sculptor.

The first exhibition of the Wisconsin  
chapter, American Institute of Archi-  
tects, was opened at the Art Institute  
on June 1 with a reception. About twenty-  
five firms are represented. The display  
will be on view one month.

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**INDIANAPOLIS**

The first of two groups of pictures se-  
lected by the Chicago Art Institute from  
its second international exhibition of  
water colors and circulated over the  
country is at the John Herron Art In-  
stitute to remain until July. Forty-six  
artists, American, English, French, Ital-  
ian, Belgian and German, are represented  
by sixty-three examples, various in sizes,  
subjects and treatment. Bertha Baxter  
shows a picture. Childe Hassam and  
Joseph Pennell display three pictures  
each, Jane Peterson and Alice Schille  
have two each. Others represented are  
John F. Carlson, Hilda Belcher, George  
Luks, Mary N. MacCord, J. F. Aubur-  
tin, Charles W. Bartlett, Boutet de Mon-  
vel, Miklos Gaspar, Charles J. Collings,  
Caroline E. Coit, Walter Ditz, J. G.  
Domergue, Florence Este, Russell Flint,  
John R. Frazier, Walther Georgie, How-  
ard Giles, Raol Frank, W. Lee-Hankey,  
Ferd Luigini, Georges Le Pape, Alex  
Marcette, Gerald Moira, Clara Madeira,  
Georg Mayer-Franken, F. H. Newberry,  
Eugen Neuhaus, John W. Norton, Thor-  
nton Oakley, Ernst Oppen, A. Patterson,  
Fred V. Poole, Cecile Robertson, Grace  
Ravlin, Lucien Simon, Take Sato,  
Charles Sarka, Sigurd Skou, William  
Starkweather and Fred Wagner.

Two galleries in the museum and four  
rooms in the school building of the In-  
stitute are given over to the annual ex-  
hibition of the students in the Herron  
Art School. Scholarships were awarded  
to Virginia True, R. L. Selfridge, Mary  
Polk, Howard Petty, Loreen Wingerd,  
Crews Warnacut, William Fisher, Far-  
rell Simpson, Emeline Stiffler, Wallace  
Stover, Elsie Long and Marietta Mauck.  
The student show has a group of por-  
trait heads in oil done in William For-  
syth's advanced class by Hugh Poe, Clem-  
ent Trucksess, R. L. Selfridge, Crews  
Warnacut, Virginia True, Gladys Ar-  
buckle and Frank Strata.

—Lucille E. Morehouse.

**Minneapolis**

The interest shown by the public in the  
loan exhibit of French impressionists  
shown recently at the Minneapolis Art  
Institute has resulted in the purchase of  
an addition to the regular permanent  
collection of French paintings—"Le Quai  
à Sable," by Alfred Sisley. Sable is a  
village in France in the same general  
neighborhood as Le Moins, Cennes and  
Angers and on the Sarth river.

Water colors from the international  
water color show held at the Chicago  
Art Institute were put on view at the  
Minneapolis Art Institute June 1. The  
work of many foreign artists is included  
with that by the best-known American  
water colorists.

Drawings by Philip Hale are shown at  
the Art Institute. Mr. Hale is a son of  
Edward Everett Hale and he has ex-  
hibited in many cities. He is a member  
of the faculty of the Pennsylvania  
Academy of the Fine Arts and also of  
that of the Boston Museum School. He  
likes to draw hats and hair, and nudes.  
He depicts hair, says a local critic, "in  
great masses, lustrous, brilliant, or soft  
as a cloud, in several of these drawings.  
'Combing Her Hair' is a lovely nude in  
blended red, black and white chalk.  
'Disillusion' has heavy hair weighing  
down the head it grows on; 'King Tut's  
Wife' has sleek, black hair drawn back  
from her eyes in a familiar but startling  
fashion."

**Detroit**

The architects, Paul P. Cret and Zant-  
zinger, Borie and Medary, are at work  
on specifications preparatory to taking  
bids for the continuation of work on the  
new building of the Detroit Institute of  
Arts. The foundations are completed and  
work on the superstructure will be  
started next month. The appropriation  
now available will carry the building  
through the first story up to the main  
floor levels.

**Reno, Nev.**

One of the important displays at the  
Nevada State Industrial Exposition was  
that of the arts and crafts department of  
the State Federation of Women's Clubs,  
of which Mrs. F. O. Norton is chairman.  
There were paintings by Sibyl Hunting-  
ton, Mrs. C. W. Pierce, Mrs. P. E.  
Groesbeck, Dolores Samuels Young, Mrs.  
George Robinson, Mattie Connors, Mol-  
lie Connors, Mrs. H. O. Moore and  
Matilda Herz.

**TOLEDO**

Israel Abramofsky has just closed a  
very successful exhibition at the Toledo  
Museum of Art. The following can-  
vases were sold: "An Old House in  
France," "Le Pont Neuf," "The Old  
House by a Brook," "The Poplars  
Around the River," "Notre Dame,"  
"Fountain in the Garden of the Luxem-  
bourg," "The Fountain Medici," "Entrance  
to the Garden of the Luxembourg," "A  
Little Farm," "The Montmartre," "Pont  
St. Michel," "The Flower Market" and  
"Corner of the Senate." Mr. Abramof-  
sky sails for France June 26. He will  
paint in and about Paris.

Four Egyptian antiquities of the period  
of King Tut-ankh-Amen have just been  
installed in the Toledo Museum of Art.  
They are a colored stela of the Egyptian  
deity who protected the people against  
the bite of poisonous insects and snakes;  
a sandstone seat, a painted pot, a lime-  
stone libation table, and a fragment of  
an alabaster stela. These objects come to  
the museum through the Egyptian Ex-  
ploration Society to which the Toledo  
Museum is the largest American con-  
tributor. They were discovered during  
the recent excavations at Tel-El-Amarna,  
Egypt, the sacred city founded by Ikhnat-  
on, the monotheist and the father-in-law  
of "King Tut."

Benjamin A. Cratz has left for Prov-  
incetown, where he will spend the sum-  
mer painting and sketching.

The following Toledo artists were win-  
ners of cash prizes in the recent Spring  
Catawba Cliffs contest: First prize, L. U.  
Bruyere, water color; second, Grace  
Rhoades Dean, water color; third, Rob-  
ert T. Nye, oil; fourth, John Swalley,  
oil; fifth, B. D. Woodruff, oil; sixth,  
F. Sottek, oil; seventh, J. E. Dean, oil;  
eighth, G. S. Bruyere, pencil sketch.  
The jury was composed of Castle Keith,  
Wilder M. Darling and Elinor Barnard.  
The exhibit was held at Woodruff Broth-  
ers' establishment. —Frank Sottek.

**Cleveland**

Sixty invited paintings and thirty  
chosen from the recent Cleveland display  
make up the Museum's third annual  
showing of contemporary American art.  
The verdict is that the Cleveland pic-  
tures show up better than they did in  
the previous exhibition, and the artists  
are accordingly delighted with the oppor-  
tunity to compare their work with care-  
fully selected canvases, many of them  
prize-winners, from noted studios and  
galleries. Dougherty's "The Comber,"  
a thundering green wave; William Rit-  
schel's "Purple Tide," and the flashing  
silver of the big fish that has churned  
the waves to a froth in Gifford Beal's  
picture entitled "Harpooned" are strik-  
ing canvases. Walter Ufer's Altman  
prize picture of 1921, "Hunger," is a  
work seldom rivaled for stark literal-  
ness and human appeal. But in the still-  
life field, Henry Keller's gorgeous Mal-  
aga fruits stand unrivaled, and the rich  
coloring of his beautiful landscapes, with  
figures and animals, gives several of his  
other oils prestige among the master-  
pieces of the exhibition.

"The Gulf Stream," "Mango Trees,"  
"Tropic Dawn" and other pictures from  
Porto Rico and the West Indies, are  
canvases by H. Dudley Murphy which  
are giving great pleasure to visitors to  
the Gage Gallery just now. "Ferdinanda  
and Isabella," two dusky little girls trot-  
ting along the sea beach, give human in-  
terest to one of the tropical scenes. Mrs.  
Nellie Littlehale Murphy is showing sev-  
eral of her charming water colors,  
flower studies, vividly bright, and deli-  
cate little landscapes with tangled vines  
and thatched huts that look as though  
the fairies she loves to paint might peep  
out at any minute.

—Jessie C. Glasier.

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OLD DUTCH MASTERS

## PHILADELPHIA

The summer exhibitions at the Art Alliance opened June 15, occupying three galleries. In the east gallery are the water colors of the Philadelphia Water Color Club, featuring a group of landscapes by Birger Sandzén, and two large nocturnes by M. W. Zimmerman and Blanche Dillaye whose "On the Wane" makes an appeal to all moon lovers, and the illustrations by Elizabeth Shippen Green Elliott and Jessie Wilcox Smith. One wall shows a series of interesting patterns in landscape with water color over pen and ink by David B. Milne and René Clark which contrast strongly with the color notes of Paul Gill. Two soft city views by W. Emerton Heitland weave poetry out of tall buildings. Hilda Belcher has a wall of child portraits of great appeal, notably those of John Stewart Stimson and "Mary Betty."

In the central gallery are seven etchings by H. Devitt Welsh giving mystical interpretations of life and death, and several "types" by Hortense Fernberger. Three compositions of New York skyscrapers by Joseph Pennell are prominently hung, flanked by woodcuts of old Philadelphia shrines by Thornton Oakley. The oil paintings are in the west gallery and make a fine display, for while thoroughly varied in subjects they are harmonious in tone and color. There are several house-and-lot subjects by Anna W. Speakman, Edith M. Mann, Anne Lovering Perot and John J. A. Dixon. Mr. Dixon is also represented among the flower subjects with a pattern of magnolias, in which grouping are "Cyclamen" by Alice Kent Stoddard, "Spring Blossoms" by Jane H. Valentine, and four miniatures by Harriet Lord. Mildred B. Miller shows her "Shadow Patterns." "The Banks of the Delaware" by Katherine H. McCormick is flooded with warm summer haze and leads up to the shore scenes of "The Ginny Fleet" by Alice Worthington Ball and the decoration "Wind and Sea" by Yarnall Abbott. Although there is an outdoor seashore group, "Minding Tommy" by Mary Townsend Mason, the only portrait is that of a man by Carolyn Haywood, and the only animal, the cat in "Cold Comfort" by Elizabeth F. Bonsall. Stone quarries with their strange depths and shadows are made appealing by A. Van Nesse Greene and Wuanita Smith, but to Henry C. Pitz woodland borders have preference. "Twilight" by Mr. Pitz is perhaps the most subtly interesting landscape in the gallery.

William G. Kriehoff was an eyewitness of the recent great conflagration of the train shed of the Pennsylvania Railroad at Broad Street Station and sketched the burning furnace which has been made into an oil painting, now on exhibition at Newman's. It is a splendid drama of light, color and heat, and shows the destruction from the same point of view as the well-known etching by Pennell. Mr. Kriehoff has just finished the portrait of Miss Joy Drew-Bear, of this city, formerly of England.

The sketch of the portrait of Horace Binney Hare has been added to the Sully exhibit in the Pennsylvania Museum, with Sully's note in the corner: "Size 30x25 inches, Price \$100." The portrait itself is now owned by Mrs. Horace Binney Hare, of this city. Other additions are the self-portrait owned by Miss Sarah Sully Rawlins, a portrait of a lady, and the sketch of Sully's rooms in London, sent home to his wife when he was painting Queen Victoria in 1838 and showing his daughter, who posed in the regalia of the Queen.

Dr. George Gordon, director of the University Museum, has sailed for England. After a stay in London in the interest of the Museum he will visit the sites in Palestine and Egypt where the museum has expeditions making excavations.

Edward Suydam will tour the cities of the South during the summer, working on a commission by the Southern Railway to make twenty-four drawings of scenic and historic interest for a gift book which the railway company will publish absolutely free of advertising and

containing only the drawings with descriptive legends.

John D. McIlhenny, president of the Pennsylvania Museum and School of Industrial Art, sailed on the *Homeric* June 16 for Europe where he will spend the summer. Since the resignation of Langdon Warner as head of the Pennsylvania Museum no successor has been appointed but Dr. Samuel W. Woodhouse, curator, has been appointed acting director and while Dr. Woodhouse is in Europe this summer Dr. Arthur Edwin Bye, Curator of Paintings, will be in charge. H. H. F. Jayne, assistant curator, sails for China from Vancouver June 28 on leave of absence to participate in the explorations and excavations in the Gobi Desert under direction of Langdon Warner in the interests of the Fogg Museum of Harvard University.

Irma Tilton and James Haffey, of the School of Industrial Art, won first and second prizes for the sketches of the flower market held recently in Rittenhouse Square.

The Cenacolo Leonardo da Vinci opened an exhibition June 14 of 300 pieces of fine needlework by women of the Italian colony who are not professionals with the needle. The collection was assembled by Mrs. Arnesta Orlandi, who exhibited a fan of renaissance lace mounted on carved ivory. Among many designs reminiscent of Florence and Venice were two gorgeous bedspreads, one by Minnie Mililla of intaglio and filet with a head of Richelieu portrayed in the intaglio, and another by Mrs. Christina Mariani embroidering in minute stitches the romance of Dante and Beatrice.

## Grand Rapids

In a recent bulletin the Grand Rapids Art Association, of which Mrs. Clarence S. Dexter is president, says concerning the defeat of the proposal for a bond issue for the building of an art museum: "Pioneers are usually of sturdy stock, and neither the Museum, nor the Art Association is dead. Grand Rapids will one day have its Museum and its Art Gallery. Time will surely develop a more appreciative public."

"The Art Association was cheered in its defeat by the visit of Frederick Ballard Williams and his exhibition of paintings. And then, to hearten us further, to make life still seem worth living, we made two sales! Yes, sales! We completed arrangements, begun earlier, for the sale of Wayman Adams' 'Darky Preacher' to Dr. Henry J. Vandenberg, and a few days after the opening we sold Mr. Williams' 'In an Old Garden' to Mrs. Frederick P. Wilcox. This substantial interest of our art lovers in our exhibitions is the sign we have been looking for to indicate that Grand Rapids has a real desire not only to see but to acquire good paintings."

## Davenport, Iowa

Under the auspices of the Tri-City Art League an exhibition of sixty-one water colors by fifty-six artists of five nationalities is being held for two weeks in the galleries of the league. The pictures are from the international show of the Art Institute in Chicago. Among those represented are Joseph Pennell, John F. Carlson, Walter Bayes, William Ritschel, Alice Schille, George Elmer Browne, Chauncey F. Ryder and Julius Hoftrup.

## Dayton, Ohio

The Dayton Art Institute is showing oils, water colors and sketches by local artists as well as the work of art students. There also is in the print room an exhibition of the work of members of the Dayton Society of Etchers, a group of young men. They have made noticeable progress in their art in the last year.

## PITTSBURGH

The Art Society is collecting paintings for a summer loan exhibition of works by the early Pittsburgh painters and by older Pittsburgh painters still living. This season was the golden anniversary of the Art Society, an organization which was one of the first in the United States to encourage musicians, painters and those practicing the allied arts. The society grew from musical performances given by members where paintings by painter members were exhibited.

"It is, therefore, logical," says the *Post*, "that the Art Society should gather paintings by the earlier men of this town. Chester Harding painted his first portraits here about 1825 and eventually became the vogue in England, even as Augustus John is today. Alexander, Cassatt and Tanner are names distinguished far beyond the environs of the city. Mary Cassatt is associated with the name of Manet in all discussions on modern painting. David Blythe painted quaint genre of the town's citizens and characters. J. R. Woodwell studied with Pissarro, whom many critics regard as the greatest painter of the Impressionist group. Charles Linford is a name to be found on certain admirable landscapes."

"A. S. Wall, W. C. Wall and A. Bryan Wall form a clan in local art history. A. S. Wall must have given as much to his contemporaries in his conversations as he put into his canvases, for the memory of him is treasured by many of our older painters. His canvases in the Carnegie Institute do not evince the slightest sign of provincialism but demand consideration quite apart from parochial interest. Hetzel also painted cool, reflective landscapes and Poole rich, autumnal ones, while Foerster and Lawman painted portraits of the town dignitaries. Charles Stanley Reinhart attained national prestige with his illustrations. Other painters whose work the Art Society expects to include are Bussman, Severson, Waugh and Wilson."

The Art Society will place this collection on view at the Carnegie Institute galleries soon after the close of the International and will continue it through the summer.

## Columbus, Ohio

At the Gallery of Fine Arts is an exhibition of pictures, of which the *Journal* says: "Viewed in its entirety, the whole group represents the best collection of paintings ever seen in Columbus." It is an assemblage of old masters and other canvases covering the time from the Renaissance to the early XIXth century, sent by the Ehrich Galleries in New York and accompanied by Frederick Frazier.

In the collection are works by Antonio Moro, Pieter de Hoogh, Hendecoeter, Adèle Riche, Peter Romney, George Romney, portraits of George Washington and "Mr. Webb, Jr." by Gilbert Stuart, portraits by Raeburn, John Jackson and Tintoretto, a study for one of the judges in the "Susanna" picture by Rembrandt, portraits by Reynolds and Goya, and "The Valley Farm" by Constable.

## Cincinnati

Water colors are a feature of the annual exhibition at the Cincinnati Museum of Art. William Ritschel's work in this medium is seen for the first time there in a nocturne, "Moonlight, Morro, California," and in "Tahitian Flowers," a group of tropical blooms through which is seen the dusky face of a native woman. Others represented are Winslow Homer, Dodge Macknight, Joseph Pennell, F. W. Benson and Elizabeth Nourse. There also are etchings by Daniel Garber and drawings by Elizabeth Shippen Green Elliott made as illustrations for Lamb's "Tales."

Louis J. Endres, one of the younger painters, has been having an exhibition at the Traxel Gallery, showing portraits and other drawings in charcoal and chalk. Several of them are excellently done, especially "The Colonel," "Donna," "Girl Arranging Her Hair" and "A Singer."

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The Library of Congress is giving an exhibition of portraits of Sir Christopher Wren and photographs of many of his towers and great architectural works, in commemoration of the two hundred years (1723) since his death.

In adjoining cases is shown the first folio edition of Shakespeare, celebrating the First Folio Tercentenary. The title page reads "First Folio Edition of the Comedies, Histories and Tragedies by William Shakespeare, London. Printed by Isaac Jaggard and Ed. Blount, 1623." Of the fourteen perfect copies in England in 1902, five have been sold to American collectors.

E. Hodgson Smart, British painter, is holding a special exhibition of recently painted portraits at the Art Center. A reception and tea was given in his honor on Sunday afternoon, followed by a program of music. Among the works shown are his new portrait of President Harding, portraits of General Pershing and Marshal Foch, a picture, "The Dawn," an allegorical subject, and a portrait of his mother, which the artist considers his finest work.

The Art Center is also displaying water colors and oils by Frank F. Greenawalt, which are scenes in the Philippines and along the Virginia and New Jersey coasts.

Miss Emilie Glennan has about twenty landscapes in oil and water color in the club rooms of the Art & Archaeology League at the Art Center.

Eben F. Comins has just completed a successful portrait of Judge Nathan Goff, who was a judge of the United States Circuit Court of Appeals. The portrait is for the Supreme Court of Richmond, Va., and will be installed in the autumn.

Miss Emily P. Millard, secretary of the Corcoran Gallery of Art, sails June 30 to spend the summer in Europe. She will visit Italy, France, Belgium, Holland and England, going to Switzerland before she returns. —Helen Wright.

**Salt Lake City**

There has been talk of a summer class in landscape painting at Provo for many years, but at last plans have taken definite shape. The actual work will begin about the time these lines appear in print. It will be under the direction of O. D. Campbell.

The committee appointed by Governor C. R. Mabey to erect the Washakie monument has decided that \$35,000 will be necessary. The money will be raised by popular subscription and it is probable, the committee says, that Cyrus E. Dallin, well known sculptor and native of Utah, will do the statue. The monument will be placed on the State Capitol grounds. —F. L. W. B.

**Baltimore**

Among the portraits from the Coale collection at the Museum are canvases by Benjamin West, Sully and Van Ness. They have been hung in the room containing the Halstead furniture.

Louis Rosenthal, sculptor, has just been notified of his appointment as associate of the Royal Society of Miniature Painters of England, of which Alyn Williams, who had a studio here last winter, is the president.

Modern etchings and mezzotints are at Purnell's, where the latest plates by thirty-six artists are being shown.

**Demotte's Gift to Minneapolis Museum**

Tomb plate of the XIIIth Century representing Jean de Bobigny and his wife, who founded the Abbaye de Bobigny, near Paris. A gift to the Minneapolis Institute of Arts by Mr. G. J. Demotte.

**WORCESTER, MASS.**

The Worcester Art Museum has made its annual purchases of works shown by students in its school and will add them to its collection. It took a plaque with a Persian design by Jane Edith Gammell, a plaster bust of a girl by Dudley Blakeley, a silver porringer by Mrs. Robert O. Allen, a silver and enamel brooch by Josephine Abbott, a painting of a girl by Dudley Blakeley, a still life by Alice C. Stidson and a charcoal drawing by Betty Sokol, a wallpaper design by Dagmar L. Carlson and a poster by Mary Monahan. Honorable mentions were given to Olive W. Murray, Alston Tripp, Richard E. Bliven, Pauline L. Eldredge, Helen Larsson, Emma L. Fitch and Dorothy Palmer.

**Gloucester**

The following members of the North Shore Arts Association have been elected to serve on the jury for the first exhibition, opening July 14: Painters—Hugh H. Breckenridge, Harry A. Vincent, Walter L. Palmer, Kathryn Cherry, George L. Noyes, Morris Hall Pancoast and William M. Paxton; sculptors—A. H. Atkins and Louise Allen Hobbs.

**SPOKANE, WASH.**

Twenty-nine paintings and a few sculptures by artists of the Northwest, chosen from the exhibition of the Seattle Fine Arts Society, were shown for one week at the Public Museum under the auspices of the State Federation of Women's Clubs. The artists represented included Alonzo Victor Lewis, sculptor; James Allen, Hilda Peterson Allen, Gladys Cole, Elizabeth Cooper, Lyda M. Cox, Edgar Forkner, Ruth Freedman, Katherine Griffith, Kathleen Houlihan, Clyde Leon Keller, Agatha Kirsch, Roy Rogers, Alfred H. Schreff, Athan Marulis, Ida M. Matsen, G. O. Sheldon, Ambrose Patterson, Helen N. Rhodes, F. Drexel Smith, Rose Silver, Margaret Hoffman Smith, Clara J. Stephens, Alfrida Storm, Christine Wainwright and Melville T. Wire.

**Hinsdale, Ill.**

Under the auspices of the women of Union church an exhibition of paintings by Charles Hetherington was held at the Hinsdale Club. The artist, a native of Hinsdale, has been living and painting in California for several years. He showed principally marines and landscapes. Several canvases were purchased.

**NEW YORK EXHIBITION CALENDAR**

Ackermann Galleries, 10 East 46th St.—Old English aquatint views, to June 30.  
Ainslie Galleries, 677 Fifth Ave.—Paintings by Herbert James Kurth, to June 30.  
American Museum of Natural History, 77th St. and Central Park West.—Paintings of South American Indians by A. Hyatt Verrill.  
Arlington Galleries, 274 Madison Ave.—Exhibition of American Paintings.  
Art Center, 65-67 East 56th St.—"Current American Printing," and exhibition by the Village Press; work of students of three of New York's art schools, to Sept. 15; Architectural drawings by T. Raffles Davison, to June 30.  
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.  
George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.  
Brooklyn Museum, Eastern Parkway.—Photographs of Hawaiian types; laces and embroideries.  
Brown-Robertson Galleries, 415 Madison Ave.—Summer exhibition illustrating the making of prints.  
Brummer Galleries, 43 East 57th St.—Paintings by contemporary French and American artists.  
Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.  
Dafalco Gallery, 70 West 50th St.—Exhibition of paintings and books by the late Charles Henry Miller, N.A.  
Dudensing Galleries, 45 West 44th St.—Summer exhibition of small paintings by American and European artists.  
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.  
Ehrich Galleries, 707 Fifth Ave.—"Old Masters" and modern American paintings.  
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.  
Fakir Club, 11 East 44th St.—Etchings, lithographs and drawings, to June 30.  
Fearon Galleries, 25 West 54th St.—Summer exhibition of old and modern masters.  
Ferargil Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.  
Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of American painting and sculpture.  
International Institute, 121 East 21st St.—Paintings, drawings and designs by E. Daumel, to June 30.  
Kennedy Galleries, 693 Fifth Ave.—Currier and Ives lithographs.  
Keppel Galleries, 4 East 39th St.—Old and modern etchings and engravings.  
Knoedler Galleries, 556 Fifth Ave.—English and French color prints; contemporary American and French paintings.  
Kraushaar Galleries, 680 Fifth Ave.—Etchings by M. A. J. Bauer.  
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.  
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.  
Lowenbein Gallery, 57 East 59th St.—Paintings by American artists.  
Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists.  
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of the Arts of the Italian Renaissance; Italian engravings and woodcuts; Japanese swords and sword blades.  
Milch Galleries, 108 West 57th St.—Special exhibition of paintings by American artists.

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